PKSEC
root(net)work~

Piksel Team

Director/curator: Gisle Frøysland
Co- curator: Maite Cajaraville
Producers: Maite Cajaraville / Tiril Frøysland
Design: Jenny Pickett (APO33)
Technical producer: Liu Huzz
Technicians: Thor Arne Bruaas Hopland
Photographer: Martin E. Koch , Ricardo Vaz
Streaming/Camera: Tommy Grov
Press: Maite Cajaraville
Volunteers: Kirstyn Williams, Espen Thomassen Fornes, Daniil Nikitin, Dina Storvik, Franco, Thor Arne Bruaas Hopland, Sandric Brouillette Bendiksen, Even Holtar, Franco Akogyneram, Iselin Kleppe Løvik

For more information, press inquiries, or to schedule interviews, please contact: [Maite Cajaraville / Gisle Froysland] [maite@piksel.no / gif@piksel.no] [Piksel Festival] [https://piksel.no/]

Piksel Produksjoner
Strandgaten 207
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PIKSEL 25

Piksel is an international network and annual event for electronic art and technological freedom. Part workshop, part festival, it is organised in Bergen, Norway, and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on the aesthetics and politics of free technologies.

The development, and therefore use, of digital technology today is mainly controlled by multinational corporations. Despite the prospects of technology expanding the means of artistic expression, the commercial demands of the software industries severely limit them instead. Piksel is focusing on the Free/Libre and Open Source movement as a strategy for regaining artistic control of the technology, but also a means to bring attention to the close connections between art, politics, technology and economy.

More info: piksel.no

Piksel is supported by the Municipality of Bergen, Arts Council Norway, Vestland Fylkeskommune, and Stiftelsen Sophies Minde.

Perma/Soils is a collaboration with the University of Oslo and rooted in the research project Anthropogenic Soils, Recuperating Human-Soil Relationships on a Troubled Planet. Special thanks to Ursula Münster and Nora Vaage for their encouraging work. Supported by UiO, The Research Council of Norway, University of Bergen UiB and the Universitetsmuseet i Bergen.

Thanks to servus.at, Alt Går Bra for their kind support.

Piksel is a member of The Art of Balance (Balansekunst), VISP, BRAK, PROSCEN and OFF (Open Free Festivals).

PIKSEL 25 – Perma/Soils: Interdisciplinary Strategies for Soil Recuperation

20–23 November | Bergen | 25.piksel.no

We're thrilled to announce the 23rd edition of Piksel Festival – and this year, we're digging deep!

From 20–23 November, Bergen becomes the meeting ground for artists, researchers, and activists exploring the vital connections between ecology, technology, and art. Under the theme Perma/Soils – Interdisciplinary Strategies for Soil Recuperation, Piksel 25 brings together visionary minds to imagine new ways of caring for our planet — and the complex networks, human and more-than-human, that sustain it.

We're presenting special programs, exhibitions, and happenings that move between soil regeneration, digital ecologies, and sonic experimentation.

Compost Computational by the Spanish artist Marina Otero Verzier, together with Compost Computing led by UAL's Critical Climate Computing (CCC) in partnership with FutureEverything, are projects questioning the need to rethink our data practices. The increasing impact of digital infrastructures on planetary health demands urgent action in computational sustainability, and these works present new ways to look at this challenging climate reality.

Artists are also experimenting with new approaches to food. From the noisy workshop FEED Me by APO33 — a cooking-noise experiment — to Ewen and Maya, who will bring their fermentation magic to invite guests into new ways of making and experiencing food.

AI, algorithms and generative systems are key in this edition. Projects question how AI reshapes music-making, authorship and profit-sharing, such as Kunst Kaputt, or encourage audiences to create new variations of animals, fungi, plants, and robots through an AI simulator in Speculative Evolution by Marc Lee. Meanwhile, seismic2midi by Jeremy Leung generates music from earthquakes happening 24/7 around the globe.

Post-pandemic glitch perspectives on mental health and perception appear in the PikselFLIX video program, while nostalgia surfaces through minimal code homages to early digital culture in Pikselsavers (Nick Montfort). Glitching also emerges as a political and anti-capitalist practice, transforming the Amazon website — a symbol of consumerism — into a space of resistance and digital subversion. Performances like Interim Dissonance insist that there is no error — only expression. Glitch becomes a way to reimagine the post-collapse era: in Constructions of Collapse and Desire by Natasha Barrett, humans and nature become entangled to create new objects of desire, tearing the old apart and rebuilding it in a surreal manner.

Destruction and construction appear again as life cycles. In the auto-destructive art live-coding performance NoNoNoMoreLessPlease, Leon Volbers — Destroy What Destroys You — stages the live destruction of his previously created digital artworks. Meanwhile, Paul Magee, in his work Signal, rebuilds a human voice by modulating sine waves with a bank of signal generators to match the frequencies of human vocalization.

Dirt, fermentation, glitch, collapse, destruction and renovation, evolution and food. Join us for this PIKSEL25 program, featuring the work of 44 artists from all over the world meeting in Bergen for a very special festival.

VENUES IN BERGEN

IN BERGEN

1. Studio 207 / Strandgaten 207
2. Alt Går Bra Lokale / Strandgaten 208
3. Museum of Natural History / Museplassen 3
4. Østre / Skostredet 3
5. Amalie Skram videregående skole / Lungegårdskaien 40

ONLINE

TWITCH → twitch.tv/pikselfest

Frikanalen.no

20 → 23 November, 2025

Piksel25 Exhibition
Alt Går Bra Lokale
& Studio 207
20 → 23 November, 2025
12:00 – 18:00
Sunday - 12:00 - 18:00

Perma/Soils Exhibition
Studio 207
20 → 23 November, 2025
12:00 – 18:00
Sunday - 12:00 - 18:00

Opening Night
Studio 207
20 November 2025
20:00

Artists presentations
Studio 207
21 November 2025
11:00 – 14:00

PikselKidZ Workshop
Amalie Skram videregående skole
21 November 2025
13:00 – 15:30

FEED ME
- workshop-performance
Studio 207
21 November 2025
14:00 – 19:00

Streaming live
Performance night
Studio 207
21 November 2025
21:00 – 23:00

Seminar Perma/Soils
Museum of Natural History
22 November 2025
10:00 – 13:00

Screening Perma/Soils
Studio 207
22 November 2025
13:30 – 15:00

Happening Perma/Soils
Studio 207
22 November 2025
15:00 – 16:00

PIKSEL NIGHT
Østre
22 November 2025
21:00 – 02:00

SCHEDULE

From the hyper-engineered post-nature worlds of Marc Lee's Speculative Evolution (where artificial intelligence and synthetic biology collude to imagine future species) to the algorithmically generated collages of influencer-culture in Malte Steiner's The Tradwives (which sifts data from Instagram to reflect on domesticity, ideology and media) , the works assembled here challenge familiar binaries — human/machine, craft/automation, nature/tech.

In the works by Paul Magee (Signal), Rajat Mondal (Cube Insect), Senaida Ng (KUNST KAPUTT), Nick Montfort (A Series of Tubes), Hadaly Villasclaras (Bouquet v1.0), Francisco Ortiz de Carvalho (W.I.P.: Caete Scope) and the visual / punk collective amazin poet / visual_punk_ltd, the exhibition covers a spectrum of approaches: live-coding, speculative hardware, aesthetic sabotage, interactive storytelling and post-internet flora.

DIY Thread traces connections between art, activism, and technology by revisiting 23 years of the Piksel archive. It highlights projects where artists took tools into their own hands—modifying, reinventing, or even destroying technology to open new cultural and political perspectives.

EXHIBITION, PIKSELSAVERS & PIKSELFLIX

SIGNAL

Computer controlled bank of signal generators that speaks by modulating sine waves to match the frequencies of a human voice.

The dials on each box rotate back and forth and at different rates, the boxes emitting the characteristic whooping sound of a signal generator as the dials turn to their designated frequencies. Voices can be heard saying something.

Each voice consists of a set of 4 generators. Each generator produces waves within its own band of frequencies. The box on the far left handles the lowest band of frequencies (up to 127Hz), the box on the far right the highest (212Hz and above). The boxes in the middle sharing the frequencies in between. 16 boxes constitute 4 separate voices.

The dials turn as the signal generators attempt to emit their frequencies at the designated time, something they cannot always achieve. This results in the sound going in and out of phase, of elongated frequencies pulling voices in and out of recognition and sense.

Paul Magee

Born in London. BA, MFA and PhD from The Slade School of Fine Art, UCL, London. Makes sculptural, kinetic and sound objects, drawings, prints, computer programs and applications, photographs and video. General interests; science, technology, epistemology and antiquity. Specific interests; poiesis, the human voice, instruments, Ars Combinatoria, Paul Feyerabend, the night sky, art practice and art education. Exhibits internationally. Writes, reviews and shepherds art papers for international conferences and publications. Lectures at University. Splits time between Poland and the UK.

THE TRADWIVES

This installation gives an insight into the ‘Tradwife’ phenomenon, promoting a life choice between 50s kink, right-wingend conspiracy theories, baking recipes, Christianity and anti-feminism.
Malte Steiner developed a software which data scraped Instagram for Tradwife content, segmenting their images with Machine Learning and sort the related quotes. The machines in the installation generate out of that material approximately every 30 seconds a new unique collage and display it on the color e-paper screen.
This work is part of Malte Steiner's ongoing art project Absolute Power which reflects on power structures in
http://absolute-power.org

Malte Steiner
(born 1970) is a German media artist, electronic musician and composer. He started creating electronic music and visual art around 1983, developing his own vision of the interdisciplinary Gesamtkunstwerk. First exhibitions already in 1983. In 1986 Steiner took a course in electro-acoustic music in Lüneburg by H.W. Erdmann and gave his first concerts in the following years, e. g. in Germany, France and Belgium, and started 1987 to release his music on cassette, later on vinyl, CD and online.

CUBE INSECT

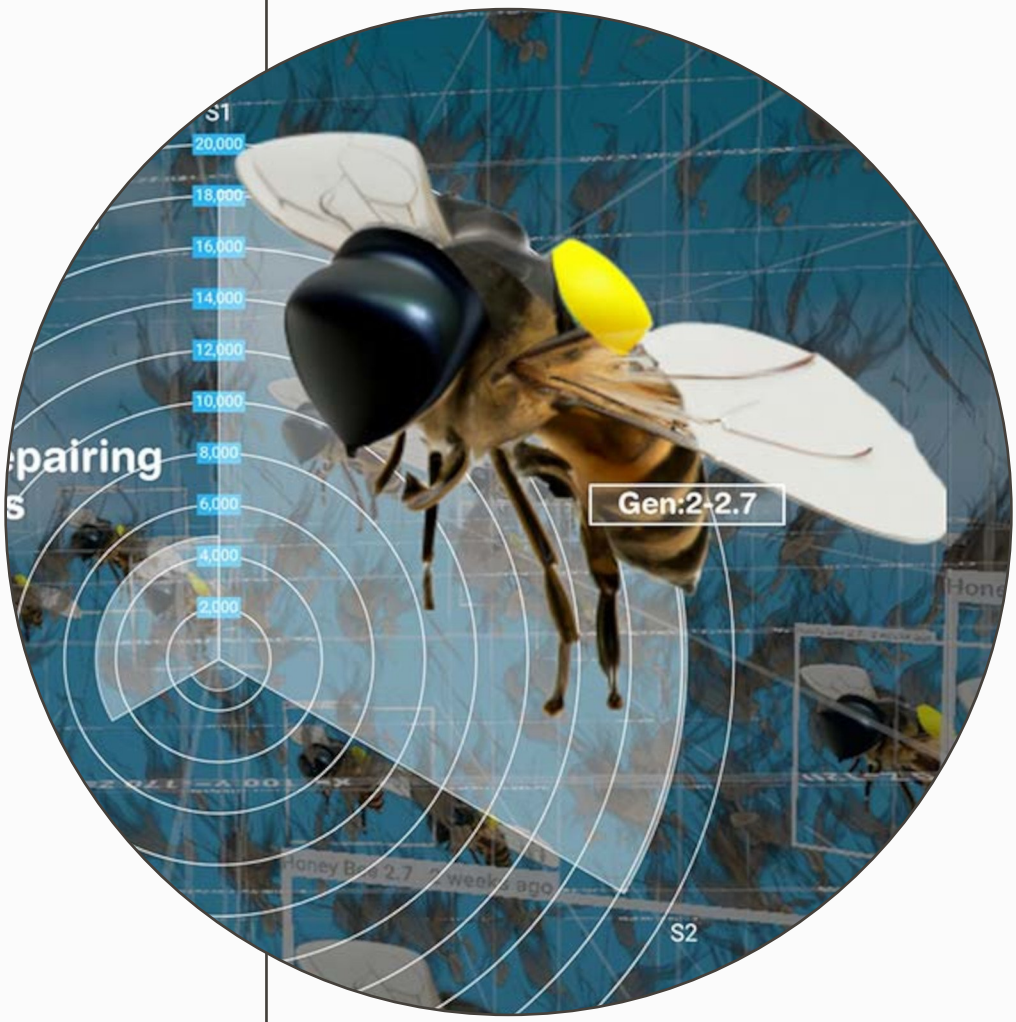
Cube Insect is an installation that explores the tension between human advancement and environmental degradation through the interplay of air, mist, light, and sound. Using live wind data collected across Norway, the work transforms invisible atmospheric movements into visible forms. Within transparent plexiglass chambers, small foam cubes, animated by choreographed air currents, mist, and stroboscopic light mimic the restless flight of insects drawn to artificial illumination during India's monsoon nights.

These cubes, rigid and synthetic, echo the industrial "building blocks" of progress, such as wind turbines, which in the Fosen peninsula have disrupted Sámi reindeer herding traditions and reshaped the landscape. As the light refracts through mist and motion, the cube dissolves into fragile, ephemeral forms questioning how modernity redefines nature and how human interventions alter the balance between vitality and exhaustion, visibility and disappearance.

Rajat Mondal is an intermedia artist from India, based in Oslo, Norway. His practice explores carbon both as a material and a subject through drawing, video,sound, and kinetic installations. He experiments with carbon allotropes like charcoal and graphite, using technological processes and mechanics with recycled electronics. He creates transformative and transient experiences as we encounter the sounds and sensations of nature that are fading by anthropogenic changes. He is engaged with science and art collaborations with scientists from OsloMet and Cologne University blending scientific knowledge with artistic inquiry to explore new ideas and perspectives.

Rajat Mondal

SPECULATIVE EVOLUTION



Due to the threatening predictions of species extinction and global warming, scientists and farmers are increasingly relying on technologies such as genetic engineering, synthetic biology and machine learning. Speculative Evolution imagines a speculative ecosystem 30 years from now, where artificial intelligence and biotechnologies work together to create and optimize species to withstand the increasingly hostile environment. From the perspective of an AI simulator, the audience is invited to create new variations of animals, fungi, plants, and robots, fly with these engineered and mutated species, and observe the changing ecosystem. Speculative Evolution responds to the trend of technology-assisted solution-making by constructing narratives of an uncomputable system under extreme control – what do we optimize, and what are we ignoring as a result? The project aims to inspect our tendency to simplify complex ecosystems by treating nature as a system that can be fixed.

Marc Lee *1969 is a Swiss artist. He focuses on real-time processed, computer programmed audiovisual installations, AR, VR and mobile apps. He critically reflects creative, cultural, social, ecological, political and speculative aspects. His work has been shown in major museums and new media art exhibitions including: ZKM Karlsruhe, New Museum New York, MMCA Seoul, ISEA Gwangju and Paris, Transmediale Berlin, Ars Electronica Linz and has received major awards including: the Expanded Media Award for Network Culture Stuttgart (2024), the Pax Art Award Basel (2021), the Netart Award Hamburg (2008) and the Transmediale Award (2002).

He is lecturing, teaching and holding workshops about art and software art in many schools including the CAA Hangzhou, Strelka Moscow, SIVA Shanghai, MMCA Seoul and ZHdK Zurich.

PIKSEL'S DIY THREAD

Piksel's thread aims to shed light on the DIY aspects of electronic art, drawing from 23 years of the Piksel archive, its artists, and their works. The featured projects are grouped into various DIY themes: from DIY radio to DIY bioart, from performative coding to code art, from self-destructive hardware to radical networks, and finally, from generative electronic literature to critical AI installations. Critical art, joy, and science converge in this list of projects. Many more artists could be included—digging through the Piksel archives has revealed an incredible number of original creators and relevant projects. It's been difficult to choose just a few. If you'd like to explore more of the Piksel artists and projects, you can dive into the archive at piksel.no.

Thanks to STWST for the invitation. We truly hope you enjoy this journey through time as much as we did.

Piksel's DIY Thread is part of STWST' Red Thread of Media Art

Piksel is an international network and annual event dedicated to electronic art and technological freedom. Part workshop, part festival, it takes place in Bergen, Norway, and brings together participants from over a dozen countries to exchange ideas, code, present artworks and software projects, and engage in workshops, performances, and discussions on the aesthetics and politics of free technologies.

Maite Cajaraville (ES/NO)

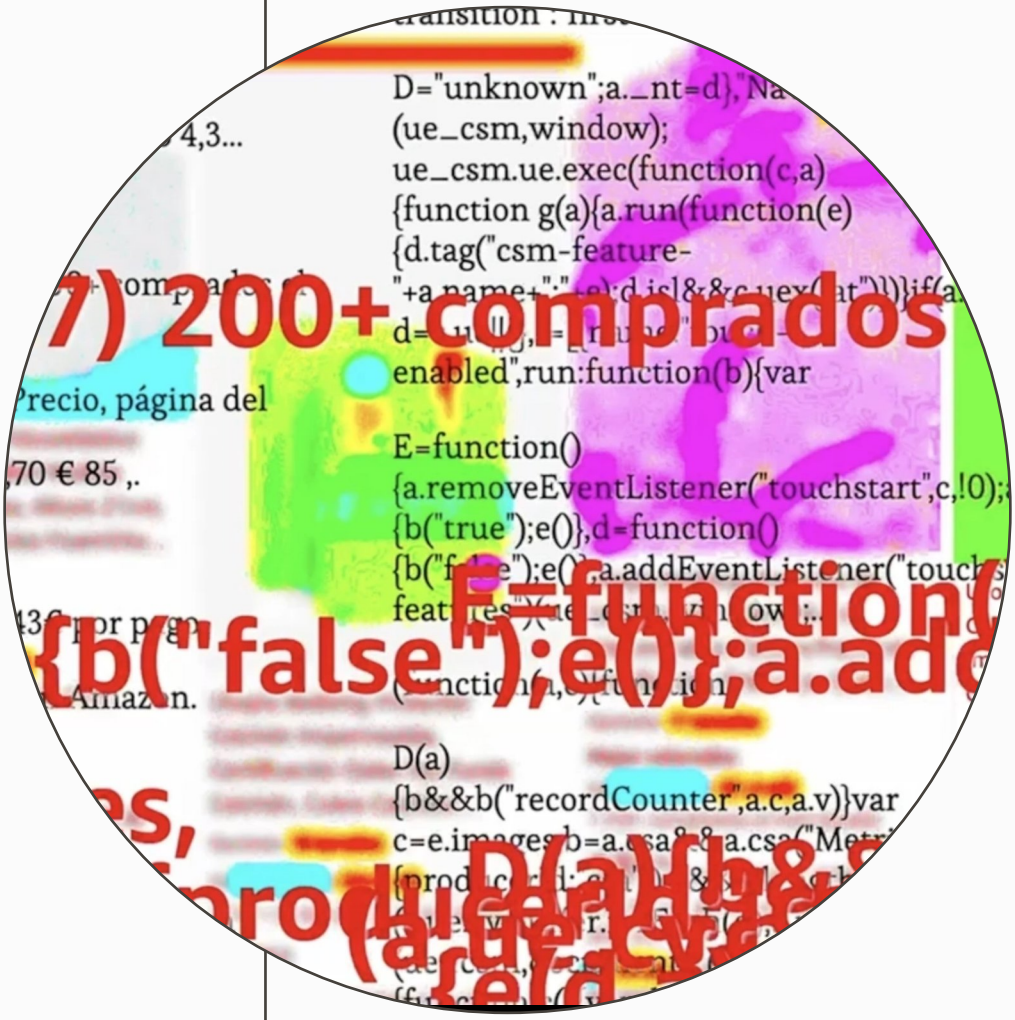
Multidisciplinary artist born in Llerena (Badajoz), she works across electronic art, audiovisual performance, and installation. Her work explores the relationship between technology, public space, and social participation. She has exhibited at venues such as the Centre Pompidou Málaga, the Venice Biennale, and the Reina Sofía Museum, among others. Since 2014, she has co-directed the Piksel festival in Norway together with Gisle Frøysland.

Gisle Frøysland (NO)

Visual artist, musician, and VJ from Bergen (Norway), founder of BEK – Bergen Center for Electronic Art – and the Piksel festival. His work critically examines digital culture and media power structures. He has presented his work at festivals such as Transmediale, Pixelache, and Mal au Pixel, and frequently collaborates with international artists in electronic and experimental art.

Maite Cajaraville, Gisle Frøysland

AMAZIN POET



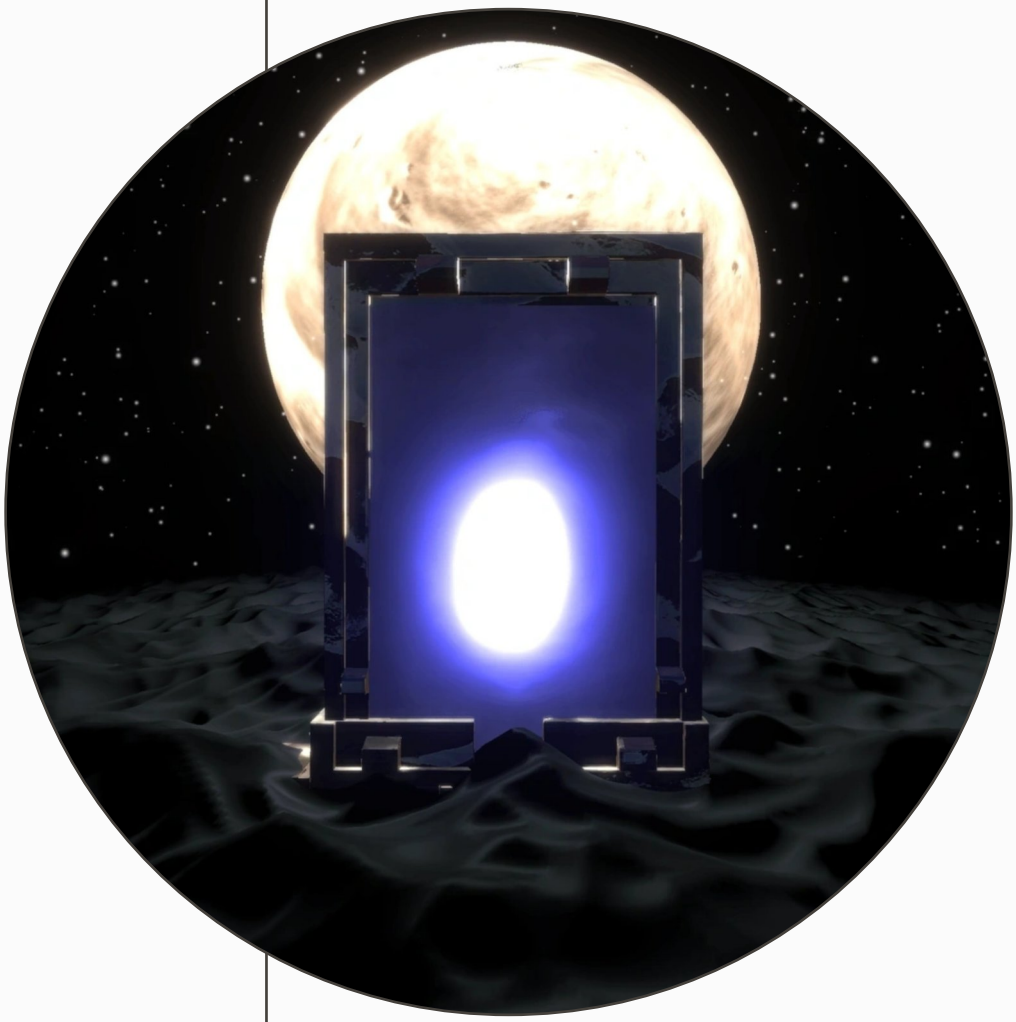
In this project, I use the Amazon website.
I run several JavaScript scripts to play with it, break it, and make it much more beautiful, and much less useful.
Then I use another script to create a poem from the text and the code of the page itself.
A Python server helps me read this poem with an artificial voice.
And all the while, the real sound of an Amazon warehouse is playing.

Lena Plotnikova / visual_punk_ltd

I'm a multidisciplinary artist working with visual art, contemporary photography, video, and live coding. My background is in photo and video art, and I like to describe my practice as visual punk – a mix of glitch aesthetics, improvisation, and anti-systemic energy.
I'm an active member of the live coding communities in Madrid and Barcelona and regularly perform at From Scratch and at Algoraves events. My performances often use errors, noise, and cheap or amateur equipment to reveal the raw side of live creation and evoke "true" emotions.

I hold a B.A. in Photography, where I researched the Semiotics of Amateur Photography, and later studied contemporary art, theory, and new media. I also have a technical background in JavaScript, full-stack Web Development and Data Analysis.
In the past, I co-produced media art festivals and installations that merged technology, sound, and social commentary.
I've participated in "Excesos Extrasensoriales" at Matadero Medios Sintientes Openlab#1 (Madrid), InSonora Festival (Madrid), VIU Festival (Barcelona), and ICLC Algopoetica (Madrid). I also give a Hydra workshop for beginners, introducing new artists to live coding and audiovisual improvisation. My work is grounded in anti-capitalist and community-based values. I see art as a tool for questioning systems of power and creating temporary zones of freedom and beauty. Through coding, performance, and collaboration, I try to make the consumerist side of the digital world more chaotic, transparent, and alive.

KUNST KAPUTT



KUNST KAPUTT is a generative, collaborative album realized as an immersive web experience that explores how generative AI tools can be used to create new ecosystems for music creation and profit-sharing.

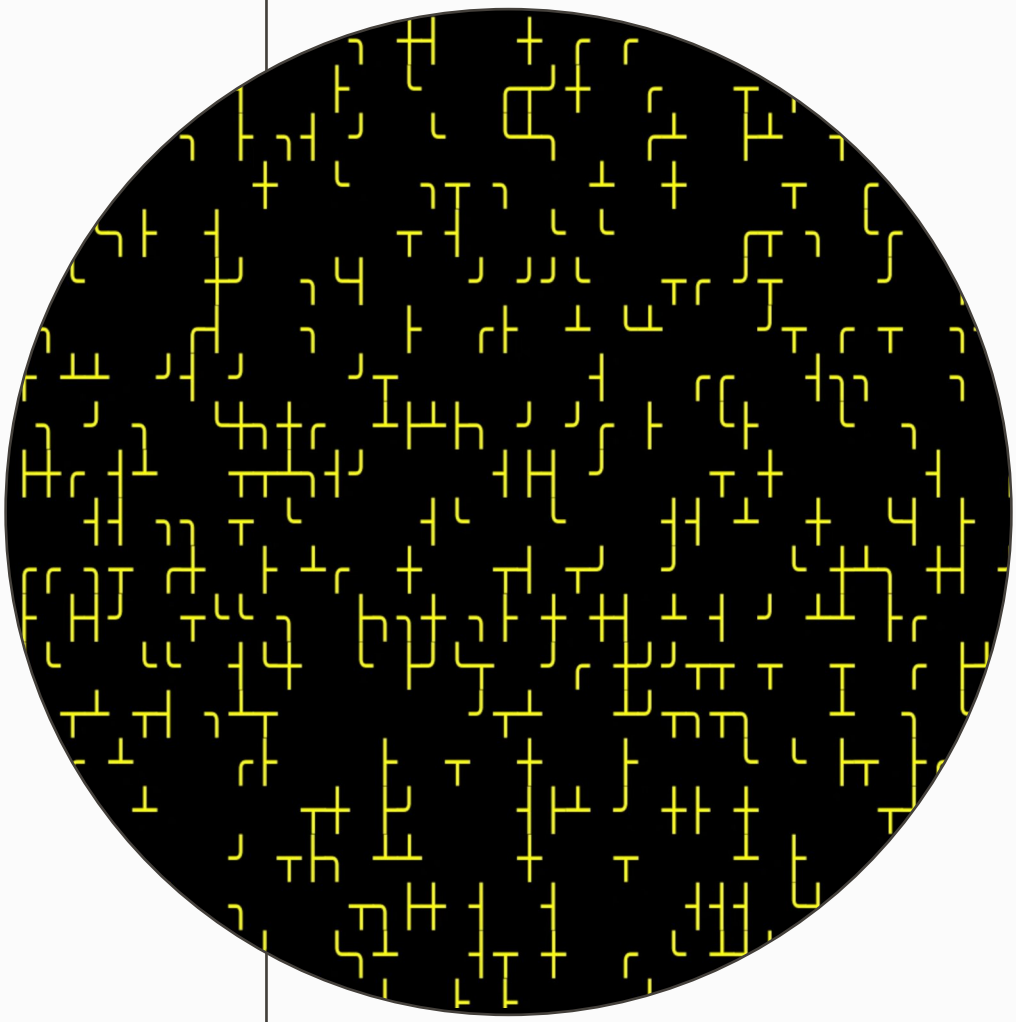
With the advancement of generative AI technology in music, artists and creatives are faced with new challenges and opportunities in content creation and consumption which translates into new possibilities of interaction and monetization. KUNST KAPUTT is a generative, collaborative album that explores how generative AI tools can be used to create new ecosystems for music creation and profit-sharing.

This is an experimental project created by artist and producer, SENAIDA, to invite audiences to be a part of the output of this album. Traditionally, remix albums are curated by an artist or artist's team, to feature unique collaborations and new perspectives on an existing track/song. For this project, anyone is able to create their own mix of these original tracks using generative AI and release it on the blockchain. As we believe that strengthening communities and achieving equity is the key to building a new music economy, creators will split the profits 50-50 with the original artist, and retain ownership of their creations.

SENAIDA (pronounced "shuh-nay-duh") is a Hakka Chinese-Canadian transdisciplinary artist, sound healer, researcher and curator, whose work embodies a profound exploration of the intersections between shamanism, posthumanism, generative art, interaction design, and sustainability. As a sound architect, international dj, and creative entrepreneur, SENAIDA crafts liminal collective experiences that challenge and redefine the boundaries of sound art and technology. Their work has been featured in Berlin Art Week, LA Art Show, CTM Festival, Cannes Next Film Festival, NYC Media Lab, Abbey Road Red, NAMM, New Visions for Music & Sound, MANIFEST:IO, Maschinenhaus Berlin, and has been nominated for "Best Performance" at the Wavy Awards.

SENAIDA

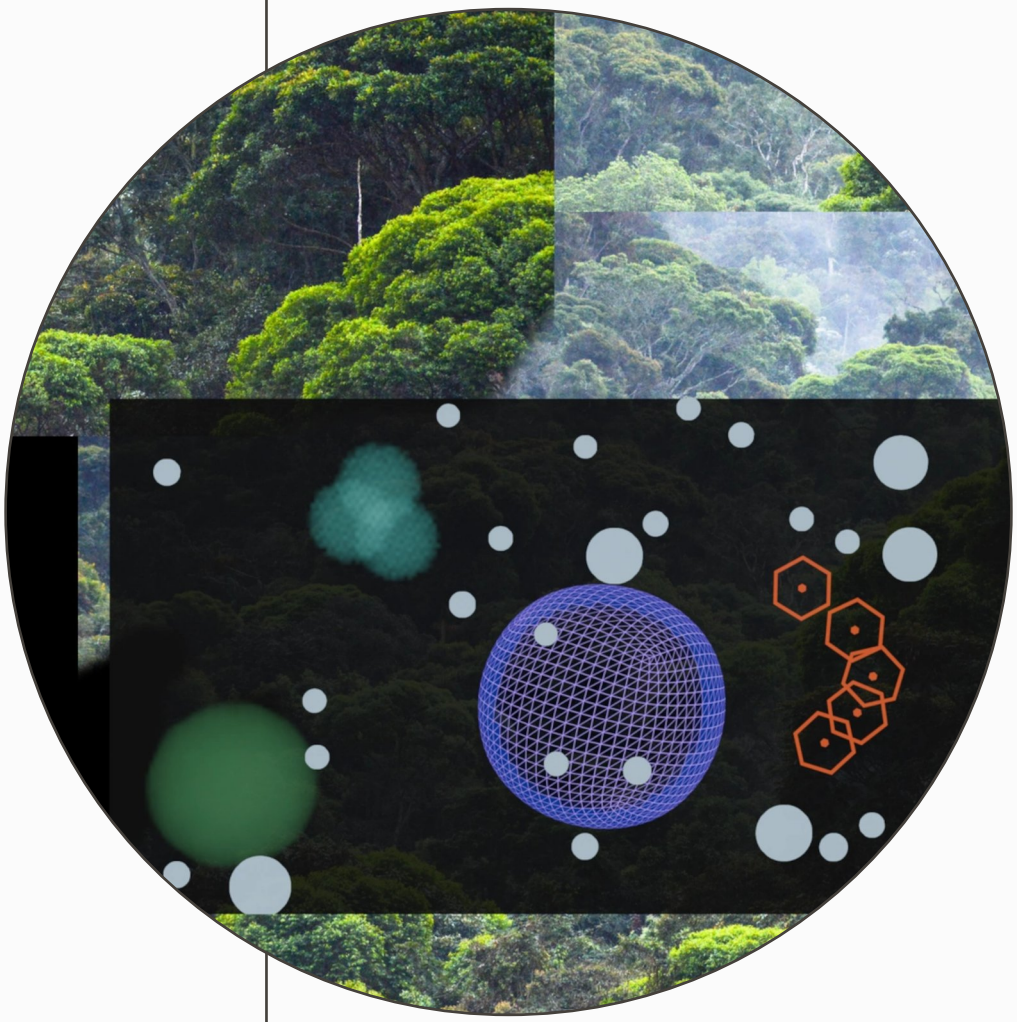
A SERIES OF TUBES



A Series of Tubes is a 2D, 2KB, HTML5 homage to Windows 95's _Pipes_ screensaver, licensed under an all-permissive free software license. While Windows 95 is certainly not free software, it did use free/libre/open technologies, including OpenGL, the basis for _Pipes._

Nick Montfort's work includes ten computer-generated books (in print from seven presses), the collaborations The Deletionist and Sea and Spar Between, and dozens of individual digital projects. His latest poetry book, All the Way for the Win, is composed entirely of three-letter words. His MIT Press books include The Future and two co-edited volumes, The New Media Reader and Output: An Anthology of Computer-Generated Text, 1953–2023. He's a professor at MIT, principal investigator in the University of Bergen's Center for Digital Narrative, and directs a lab/studio, The Trope Tank. He lives in New York City.

W.I.P.: CAETE SCOPE

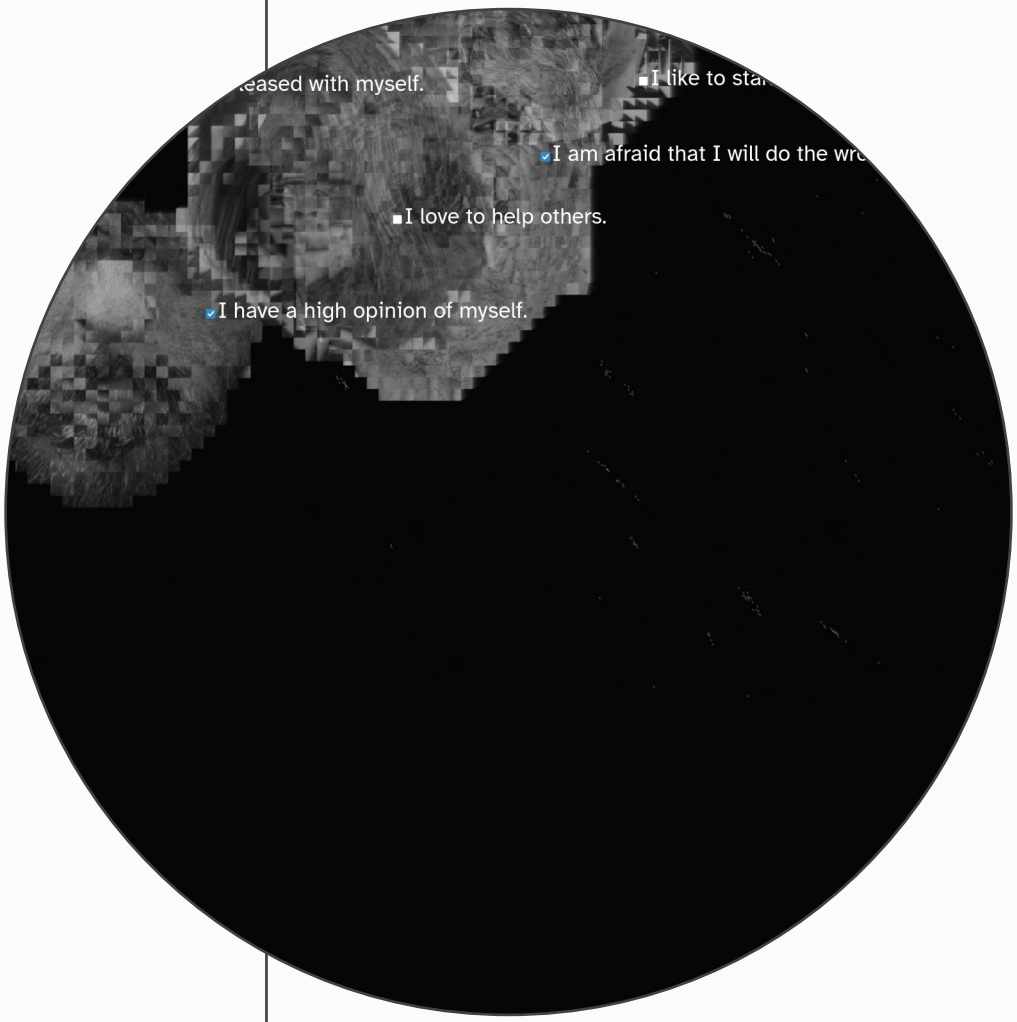


Caete Scope is a Work In Progress (W.I.P.) installation motivated by the feedback that the videogame Colateral Vertigo received by Maite Cajaraville, Gisle Frøysland and the general public in Piksel Festival 2024 edition. It's also inspired by the audiovisual performances by various artists and live coding that seems to be at the Piksel's core culture.
The challenge is to make something interactive in 3D that works only with the trackpad, so it would make it easier to port the work for tablets or VR operating with Linux systems later on.
The game engine of choice is UPBGE (upbge.org) which is Libre and Open Source. UPBGE is a fork of Blender 3D (blender.org) with a game engine on it.
"Caeté" is a word from Tupi Guarani language for a specific kind of rainforest in Brazil. The sounds from Caete Scope were recorded by artists from Freesound.org. Those sounds are mostly from Caeté´s fauna and flora.
While Colateral Vertigo was inspired by my interactions with children as a 3D instructor Caete Scope is a work in progress inspired by adults.

System required: Ubuntu Linux 24.04 and in a computer with a discrete graphics card with at least 4GB of VRAM.
Link to download the software: https://drive.google.com/file/d/1aja4fpE0hWNH0GK6BZyRdBwNI0y_ypAg/view?usp=sharing

Francisco Ortiz De Carvalho (Brazil) 1978
Architect and City Planner (Mackenzie), Master in Visual Arts (Unesp).
Since 2005, I've been studying 3D modeling and related areas, with a focus on real-time graphics processing and rapid prototyping.

I ACT COMFORTABLY WITH OTHERS

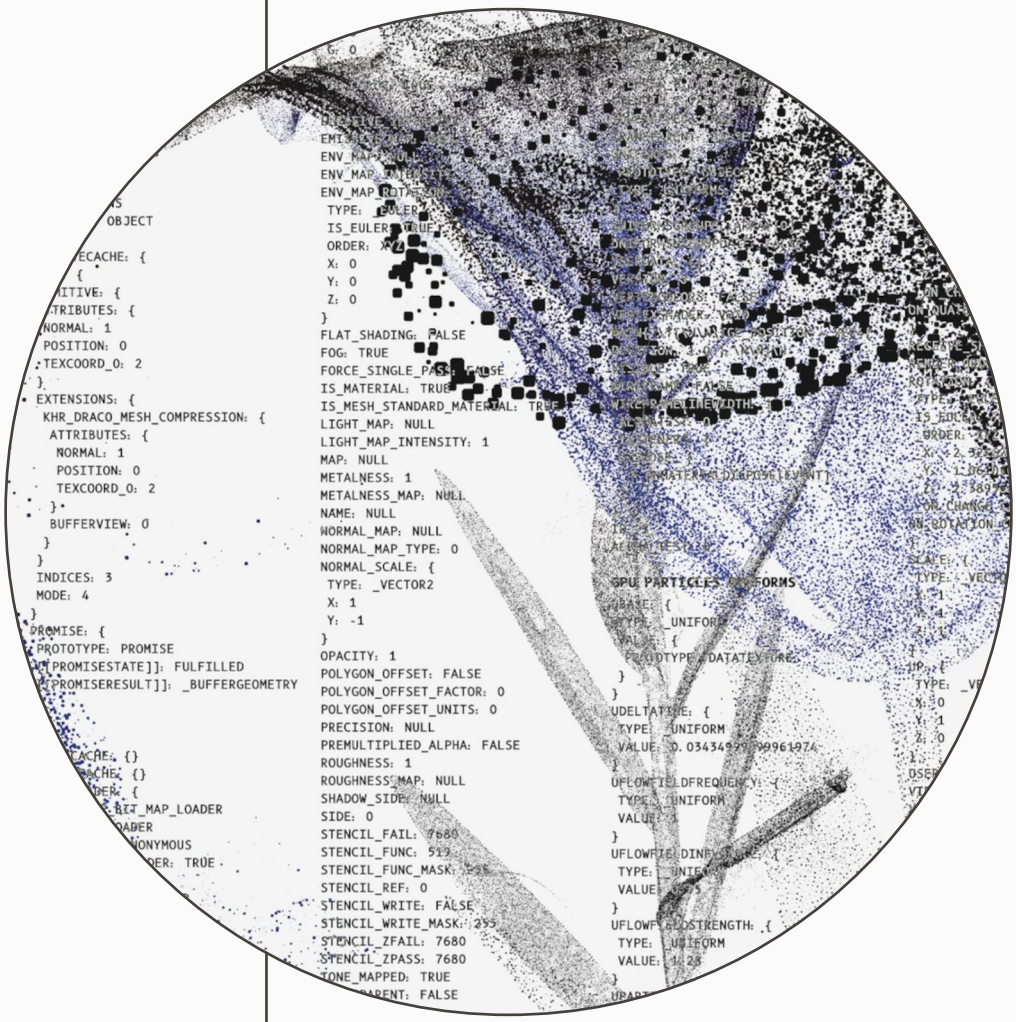


In I Act Comfortably With Others distorted figures drift across the screen, each one carrying a constellation of invisible needs, traumas, desires, and hopes. Floating checkboxes accompany them – diagnostic frameworks we use to categorize, assess, and define mental state and identity. The sketch visualizes the complex interplay between individuals and the systems that seek to quantify their experiences. The figures move randomly, occasionally intersecting with one another, their trajectories influenced by invisible forces: vulnerability, curiosity, compassion, or avoidance. The work was coded in p5.js (LGPL) and the artwork is Creative Commons licensed.

Lee Tusman is a New York-based artist working with computational media. His works exist beyond traditional gallery contexts as playable software, online projects, sound broadcasts, and community-building tools, challenging conventional boundaries between art object, organizing practice, and digital experience. His practice evolves at the intersection of individual expression and collective action, proposing alternative models for digital culture that prioritize sustainability, accessibility, and community self-determination.

Tusman creates game poems, interactive narratives, net art, albums, radio stations, and archival projects. These works emerge from a methodology that centers on the development and use of alternative computational tools, including his ongoing work with L5, a language designed for longevity and compatibility with older machines. This approach aligns with the emerging permacomputing movement, which addresses the environmental and social costs of digital production while asserting computation's potential for liberation and community building.

BOUQUET V1.0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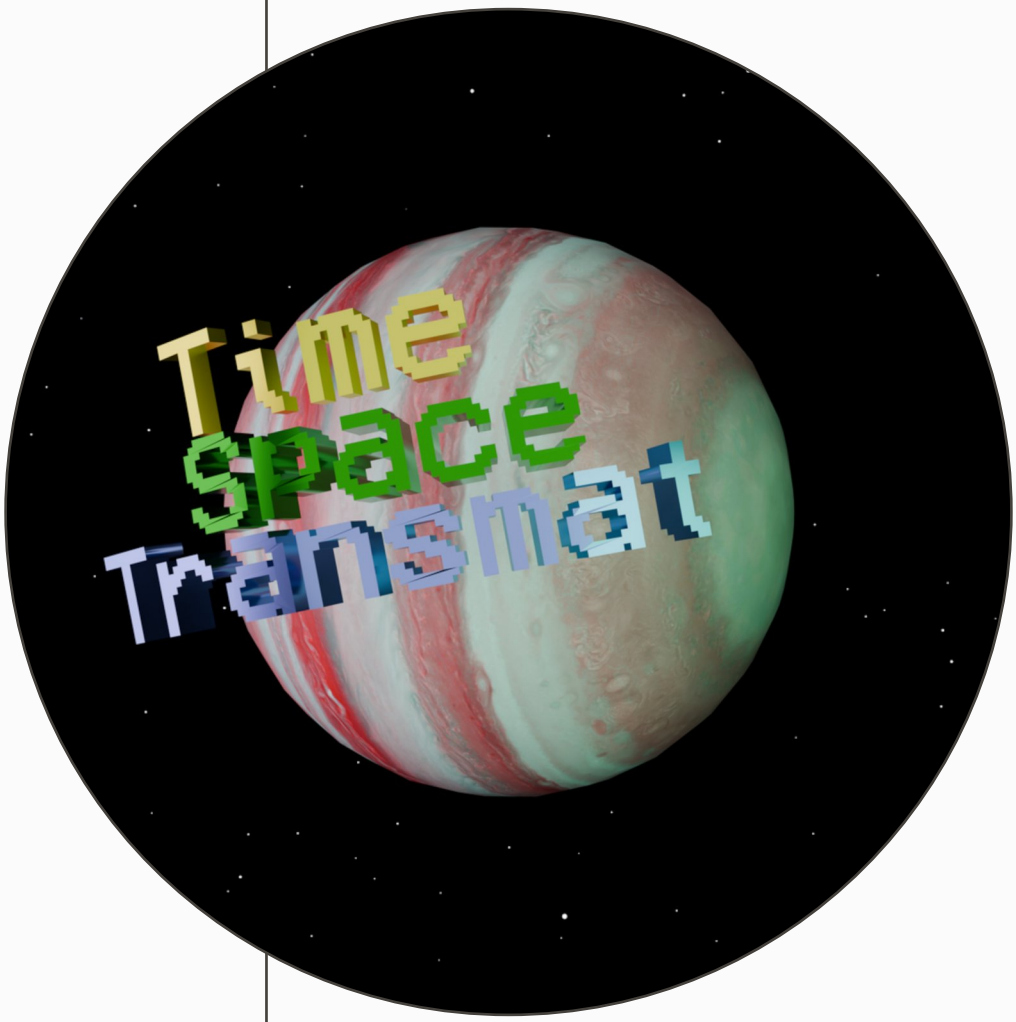
Bouquet v1.0 (2025) is a generative software based project that delves into the nature of a digital entity by exposing its data infrastructure. Through the browser, a generative 3D model is exposed along with the data clusters involved in its own rendering, overlaid as a visible informational layer.

Hadaly Villasclaras is a visual artist and software developer. Her work combines media and processes from traditional artistic practices, computational technologies, and digital narratives. She is interested in digital materiality and how symbolic and technical systems produce meaning and shape realities.

TIME SPACE PIXEL TRANSMAT — POLYGON PALM FOR PIKSEL25



Time Space Pixel Transmat extends Polygon Palm's Time Space Transmat Wrong Biennale embassy exhibition into Piksel's hybrid ecosystem, where translation, teleportation and transmogrification across media expose the creative potential of glitch—the revealing errors that surface when signals cross between times, spaces and substrates. Rather than reproducing a web exhibition in a gallery, the project turns Piksel's IDLE into a live transmat: an infrastructure where online actions, code processes and audience presence actively shape the physical environment and return as data to the virtual space.

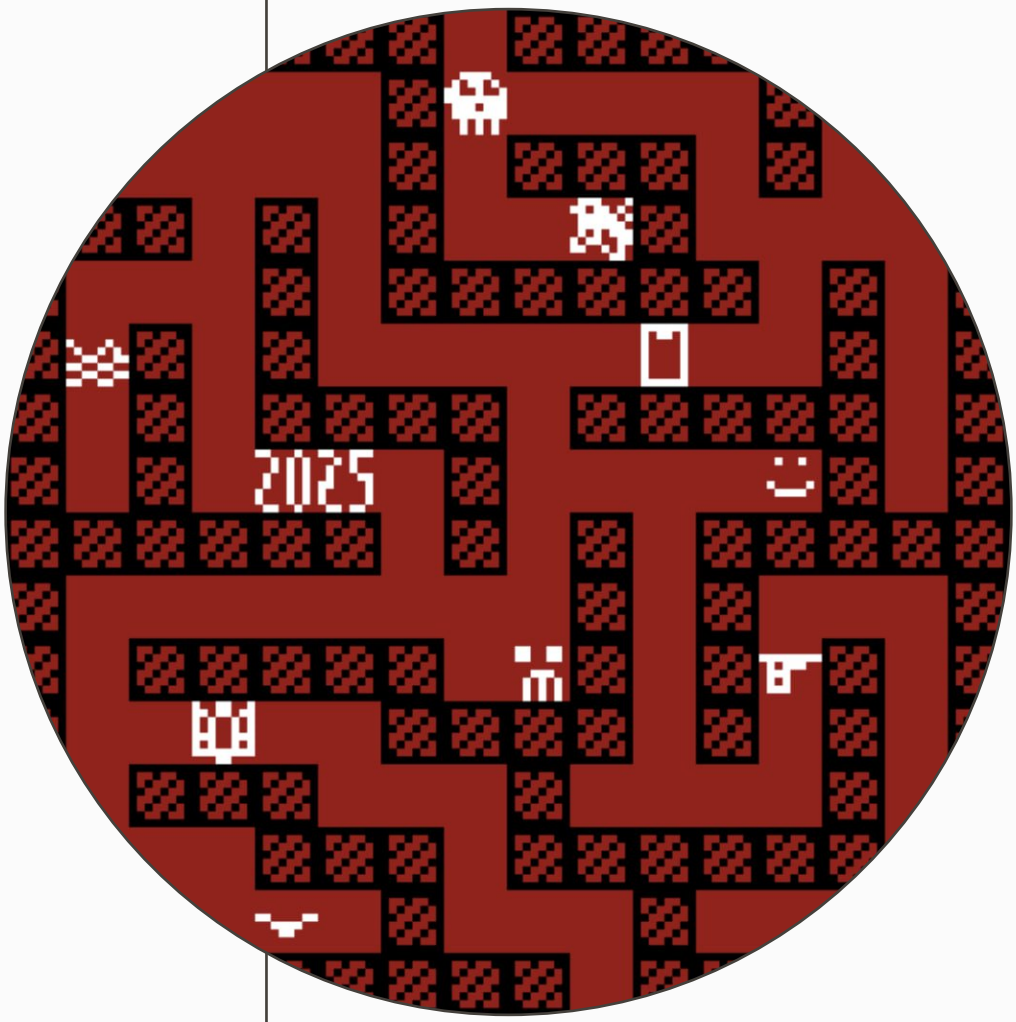
Across practices spanning networked performance, computational voice, liminal portals, critical mis-use and post-digital fabrication, the participating artists articulate how mechanic and computational translation mutates meaning. In IDLE, these works become processual nodes: streams, patches and interfaces that can be tuned rather than simply viewed—foregrounding error, drift and latency as aesthetic method. This curatorial approach aligns with Piksel's commitment to artistic and technological freedom and its hybrid model for co-present online/onsite collaboration.

Tom Milnes is an artist, curator and researcher based in the UK. He is a Research Fellow at the Centre for Blended Realities, Falmouth University. Milnes' research practice explores the materiality of imagery and technology, engaging with the cultural impact of media through glitches, errors or hidden subcultures. His practice explores the aesthetics of digital imagery incorporating emergent technologies such as photogrammetry, augmented reality and NetArt methods, often through sculptural or immersive experiences, as ways to challenge our relationship to digital technology and the physical world.

Milnes has published research papers with Journal of Artistic Research (JAR) and Visual Resources. He has exhibited internationally including at: W139 – Amsterdam , AND/OR – London, CEAC – Xiamen, The Centre for Contemporary Art Laznia – Gdansk, and Gyeonggi International Biennale – Korea. Milnes has recently curated the exhibition Rolodex Propaganda at KARST, Plymouth (April 2024) He is the curator of the online platform Polygon Palm.

Tom Milnes

FEBRUARY



A small Bitsy thing about February. A month that never seems to end. A month that for the past 3 and a half years have always brought something dark.

Daniil Nikitin is a Bergen-based digital artist whose practice spans from papercraft scale models to software-based and game-engine works. Known online under the alias DaniilWTC, he first gained attention for creating detailed paper replicas of New York City skyscrapers, shared freely with online communities such as SkyscraperCity. Since 2022, his focus has turned toward exploring his Russian background and developing an outspoken critique of the Putin regime, using open digital platforms as mediums for political reflection.

Working across tools from Microsoft Paint to web-based interactive works and game engines like Bitsy and Construct, Nikitin investigates how technology mediates memory, identity, and resistance. His work situates inner conflict and global unrest in dialogue through visual, generative, and spatial forms. He is currently pursuing a Master's in Digital Culture at the University of Bergen.

Daniil Nikitin

_CAN YOU NOT DROP THIS FOR ME, PLZ?

eager to avoid pathologizing my fantasies, i lay before you, my entrails. urgency becomes to me both a methodology and a resistance: i must create immediately, compulsively. i need to transform through excess. and, what emerges, is an exploration of the visceral. layered, overloaded and/but fragile.
each sound you hear is my voice, both as an instrument and as a raw, singing declaration. the installation reveals the material world around this sonic body: a fragmented work in process paired with ai-generated videos, fine-tuned on crying and not-so-crying selfies, abstract drawings, handwritten notes, bright textures and other materials.

Alina Bardavid Audiovisual Artist (Tucumán, Argentina, 1995) is an audio-visual artist whose practice moves between the porous boundaries of documentary, fiction and experimental video. Working independently since 2014, she has developed a devotion to DIY, low-budget aesthetics, embracing failure, awkwardness, and clumsiness as fertile grounds for creation. Humor and raw intensity coexist in her works, which often inhabit states of instability without seeking resolution. Her work often flirts with contradiction, between excess and simplicity, distortion and clarity, grotesquely and lightheartedly.
She understands play and experimentation not only as creative methods but as political gestures. Since the beginning of her practice she has been actively working in Argentina's independent music scene and textile-related projects. Over time, she expanded her practice into other forms of the digital: sonic hammers, electronic threads, strange lines of codes, synthographic celluloids and the most beautiful of all, the neon green chroma key. Trying to shape a hands-on, collage process-based methodology where making guides thinking.

Alina Bardavid

A KINETIC EXPLORATION OF ALZHEIMER'S DISEASE

A Kinetic Exploration of Alzheimer's Disease is a personal observation of the process of ageing.
A machine shows the behaviour of my beloved grandmother who suffered from Alzheimer's disease.
Initial fractures end in collisions that lead to death.

Anna Diessner is an experimental creative technologist based in Berlin.
Her work provokes discussions around the intersections of design, art, environment, and society.

Anna Diessner

CANNIBAL SLOPS

"Cannibal Slops" investigates the phenomenon of AI slop and the self-cannibalism of generative models. The project explores how recursive image-generation processes, encapsulated in infinite visual loops, expose the entropic drift of artificial intelligence systems. Emerging amid the rise of slopaganda — a massive overproduction of synthetic media driven by engagement and virality — Cannibal Slops examines how artificial narratives saturate the digital sphere, eroding meaning and dissolving the boundaries between truth and noise.

Using generative slops extracted from social networks — images depicting figures such as Trump or Musk as grotesque caricatures of heroism — the project re-injects these synthetic slop fragments into recursive metabolic loops of ingestion and excretion. Through these cycles, the images corrupt themselves, producing semantic breakdowns and visual hallucinations that reveal the degenerative logic of model collapse (Model Autophagy Disease): a computational form of algorithmic self-cannibalism marked by entropy loss and semantic drift.

Functioning as a cannibalistic laboratory, Cannibal Slops turns this systemic vulnerability into an instrument of poetic sabotage. By feeding the machine with its own excretions, it accelerates derealization and transforms informational saturation into a critical aesthetic experience. These unstable aesthetics bear the plastic signature of collapse — where degeneration becomes resistance, and algorithmic cannibalization turns into a strategy of subversion.

Marta Revuelta is a media artist and interaction designer based in Geneva, Switzerland. Her work operates at the intersection of critical design, art, engineering, and data science, and is grounded in the social and human dimensions of technology, focusing on the operability, perception, and aesthetics of algorithmic systems — particularly those related to warfare, surveillance, and AI ethics.

Through installations and research-based projects, Revuelta, with her partner in crime, **Laurent Weingart**, investigates how intelligent systems “see,” “decide,” and construct the notion of targets or suspects through computer vision and predictive models. Her artistic approach challenges the illusion of control embedded in these technologies, exposing their underlying political agency and broader sociocultural implications.

INTERTWINED

Intertwined is a series of short looping animations that consists of intriguing geometric structures composed of organic and human elements. Human hands form a many sided sphere that morphs to different shapes in an intriguing stringent motion. The tension between organic elements and machine-like movements makes a fascinating combination of the technological and the natural.

Vibeke Bertelsen's work explores how technology reshapes our understanding of the body and identity, with particular attention to gendered and post-human embodiments. Working primarily with AI-generated images and short digital videos, she constructs visual worlds that hover between the aesthetically seductive and the grotesquely unstable. Vibeke is a full-time member of the renowned Vertigo artist studio with whom she has received multiple grants from the National Arts Council of Denmark and performed the audio-visual work Vanitas/Residue for the National Gallery of Denmark. This collaborative environment allows her to develop her own works while continuing her dialogue between experimental imagery and technology

Vibeke Bertelsen

CABINET OF COGNITION

The Cabinet of Cognition is an AI-generated short film tracing the evolution of cognitive labor—from the 18th-century Mechanical Turk to today's global gig economy. Using AI-generated narration and visuals, the film explores the hidden cognitive labor of the unseen workers, often called the "invisible workforce of AI," through a Borges' style narrative. By blurring fiction and reality, it challenges who truly "thinks" in the age of AI, and what it means to be a worker in a system that hides its human cost.

The narrative was co-written with the open-source Qwen3 30B Large Language Model conditioned to produce text in the style of Jorge Luis Borges. The narration audio was generated using VibeVoice-Large Q8 and zero-shot voice cloning of a public domain audio recording of an interview with Borges. The video was generated using various open-source diffusion models, including Flux 1D, Wan 2.1, and open source LoRAs. The background music was generated using the open source Stable Audio 1.0.

Derek Curry and **Jennifer Gradecki** are media artists who critique the dominant technological powers by hacking technologies to reveal underlying assumptions and its e>ects. We use methods from media theory and science and technology studies as a means for critical engagement. We often reproduce technologies used for social control or that have a significant social impact, including open-source surveillance systems, financial technologies, and artificial intelligence.

Curry and Gradecki are Associate Professors in Art + Design at Northeastern University. They hold MFAs from UCLA (New Genres 2010) and PhDs from SUNY Bu>alo in Media Study (Curry 2018) and Visual Studies (Gradecki 2019). They have presented and exhibited at venues including Ars Electronica (Linz), Arts Santa Mónica (Barcelona), FramerFramed (Amsterdam), NeMe (Cyprus), and Beta Festival (Dublin).

Derek Curry & Jennifer Gradecki

STREAMING LIVE PERFORMANCES @STUDIO 207

21 November 2025 - 21:00 – 23:00

Three live performances explore sound, technology, and connection across distance. Watch @Studio 207, @Twitch Pikselfest channel, @FRIKANALEN

Troubèr, Michał Seta and Dirk Johan Stromberg

A networked duet reimagining the medieval trouvère through telepresence, uniting performers across twelve time zones in a shared search for connection.

Crystallization, Andreja Andric, Malgorzata Zurada, Marija Sumarac

An electronic composition for smartphone ensemble, blending software, improvisation, and collective creation in evolving, crystalline loops of sound.

Big Microsounds, Andreas Monopolis

An immersive journey through a shifting virtual soundscape where human and digital elements merge into an emotional sonic experience.

NoNoNoMoreLessPlease, Leon Volbers

(IN REAL LIFE)!! – STREAMING – Inspired by Gustav Metzger's auto-destructive art—art that contains within itself the agent of its own destruction—and the punk ethos of Ton Steine Scherben's "Mach kaputt was euch kaputt macht" (Destroy what destroys you), I will live code the destruction of my own in the past created digital artworks.

PIKSEL NIGHT @ØSTRE

22 November 2025 - 20:00 – 02:00

Piksel Concerts Night ignites a high-voltage collision of 3D sound, glitch chaos, modular synthesis, and live-coded resistance. Four artists unleash post-collapse worlds, disruptive signals, and hardware-driven intensity — bending technology into raw, unpredictable force. There is no error — only expression.

Elektronengehirn : Hardware, by Malte Steinar

German electronic music pioneer Malte Steiner returns with his legendary project Elektronengehirn. Live modular synthesis · DIY electronics · Real-time visuals.

INTERIM DISSONANCE by dr. Nexus & Lilu Herlambang

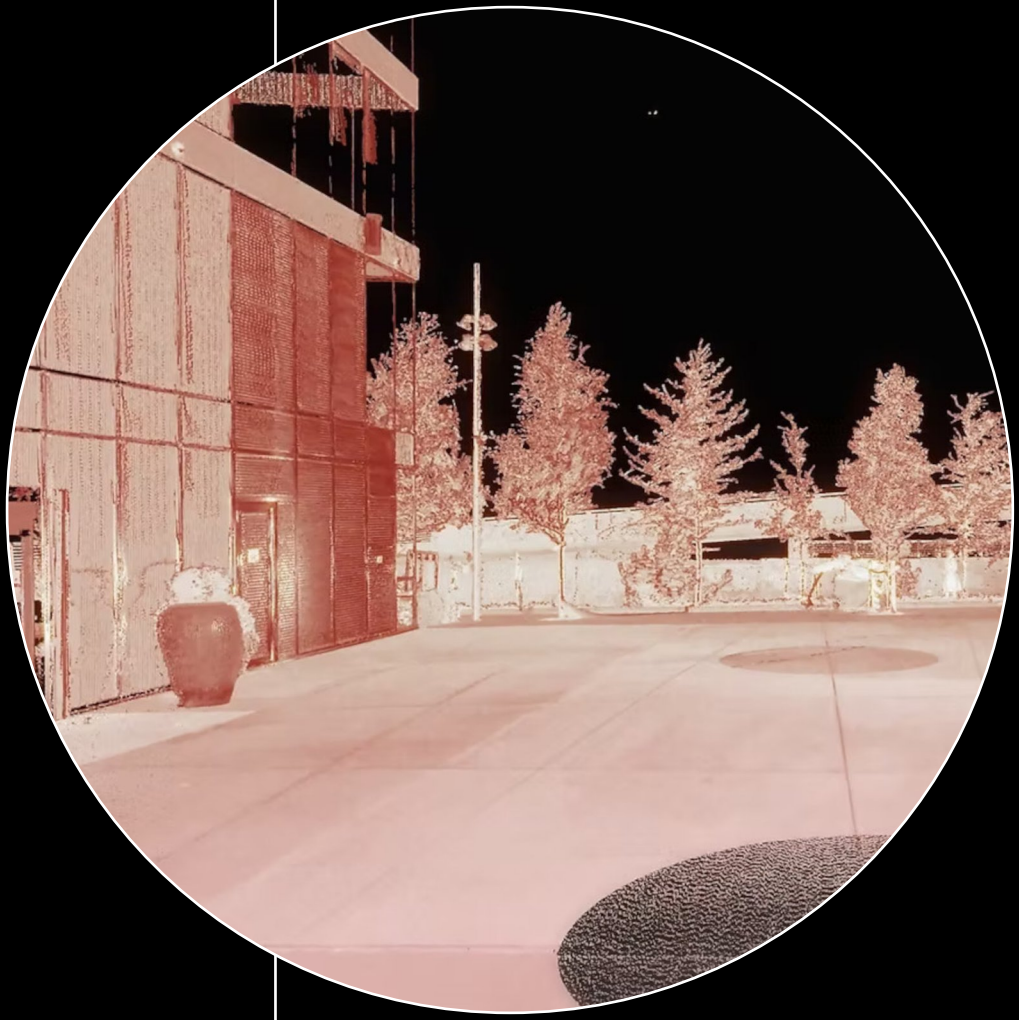
Born in Berlin's nightlife, this duo embraces chaos. Their performance turns glitches, distortions, and signal breakdowns into living matter — revealing the hidden imbalance in systems of communication.

Constructions of Collapse and Desire by Natasha Barrett - We're proud to present Natasha Barrett's latest work — Constructions of Collapse and Desire, an immersive exploration of a world on the edge of collapse and rebirth. 3D sound · Multi-screen projection · Live computer graphics & processing.

amazin project livecoding performance by viasual_punk_ltd - From Madrid, visual_punk_ltd hacks capitalism itself. In amazin, they transform the Amazon website — a symbol of consumerism — into a space of resistance and digital subversion.

AV PERFORMANCES

CONSTRUCTIONS OF COLLAPSE AND DESIRE



Media, science, images, talk of a world in collapse. Yet The buildings around me are still standing. The nature outside still grows. The local station still receives and delivers its carriages. For how long? Maybe for eternity. Maybe for four years. But if constructions of man and nature collapse, I hope they will regroup as beautiful objects of desire. At least in my dreams. Constructions of Collapse and Desire reimagines reality through 3D sound, immersive computer graphics, and real-time video processing performance. It transports audiences to a surreal world where our surrounding constructions are set in motion, torn apart, and rebuilt. The work explores sonic and visual architecture, featuring locations such as a rural train station, a snow-covered path leading into the night, and Oslo's Barcode District. Supported by The Norwegian Government Grants for Artists.

Natasha Barrett (NO/UK) is a composer, new media artist and researcher. She creates acousmatic, electronic, and live-electroacoustic music, public-space sound installations and audiovisual works. She is widely recognised for her artistic exploration of 3D sound and ambisonics. Her work is commissioned and performed worldwide and has received awards in over 30 international competitions, including the most prestigious prize available for Nordic composers, the Nordic Council Music Prize.

In addition to her solo career, she regularly collaborates with performers, visual artists, architects, and scientists, often drawing on data emulating or created by real-world processes as a source for artistic exploration. Some of the highlights include 3D audiovisual artworks with the USA-based OpenEndedGroup, science-art sonification in collaboration with geoscientists, and live electronics collaborations with many soloists and ensembles.

She has held professorships and research positions in Norway and Denmark and now works freelance.

Natasha Barrett

INTERIM DISSONANCE.

The duo – founded by LILU HERLAMBANG aka A.V.SUALS & DR. NEXUS somewhere in berlins nightlife – creates dissonance, not just as noise or visual rupture, but as a phenomenon rooted in inherited imbalance. Glitches, distortions, and signal breakdowns are treated as raw materials, revealing the negative space of communication – embracing error as expression.

The result is an audiovisual experience shaped by absence, interruption, and unresolved harmony, where dissonance becomes a method of uncovering what lies beneath.

https://lilu.space/interim-dissonance
https://lilu.space/audio-visual-explorations
https://www.instagram.com/a.v.suals/
https://drnexus.bandcamp.com/album/poisoned-therapy
https://www.instagram.com/the.dr.nexus/

a.v.suals
blurs the boundary between what is seen and what is heard, where each flicker of light and every visual error becomes a potential sound source. Based in Berlin, her work is grounded in improvisation and guided by a deep curiosity for audiovisual dissonance—treating noise as expression, and the visual as the beginning of notation.

dr. nexus
is a berlin based electronic, electro acoustic and voice improviser and visual artist. coming from the fine arts (painting, sculpture, sound installations, performance) dr. nexus started to explore the field of sound art, experimental, noise & industrial music about 30 years ago.

ELEKTRONENGEHIRN : HARDWARE

Malte Steiner is an Aalborg (DK) based German visual artist and musician. He began exhibiting and creating electronic music in the early 1980s. In 1996 he initiated the project Elektronengehirn as an experiment to create music exclusively using software-based sound synthesis. The name is an old German term from the 1960s for computers, which were then referred to as electronic brains. What sounds trivial today was, at the time, a rather radical idea - especially for those without access to the computational resources of institutions such as universities. Computer sound synthesis for the masses was in its infancy, and not much was possible in real-time. Initially, Steiner used Csound in non-real-time mode to create complex electroacoustic soundscapes out of processed field recordings and synthetic sounds.

The album Hardware from 2024 breaks with that concept and features tracks which are also done with Eurorack modular synthesizer and custom electronic instruments that Steiner has been developing since 2022. During the concert pieces from the album are performed live on computer and DIY modular synthesizer. The Linux computer runs Pure Data for the audio and a custom software created with the game engine Godot for visuals.

https://www.elektronengehirn.de

Malte Steiner

amazin project livecoding performance

In my work, I like to take existing systems and twist them into something new. I thought, if the capitalist system appropriates art, then let's appropriate the system!

amazin project is a live performance and a digital intervention. I use JS scripts to turn the Amazon website - an icon of consumerism and capitalist labor, into a work of art. I break it, make it much more beautiful, and completely unusable. And as a result, I make the world a little better, at least for the duration of the performance.

Every time the performance is different and unique, not only because I act differently and the code behaves differently, but also because the website itself is constantly changing in real time. And in this way, it helps create a truly endless and unique performance.

For creating music, I use Strudel and SuperCollider.

Lena Plotnikova / visual_punk_ltd

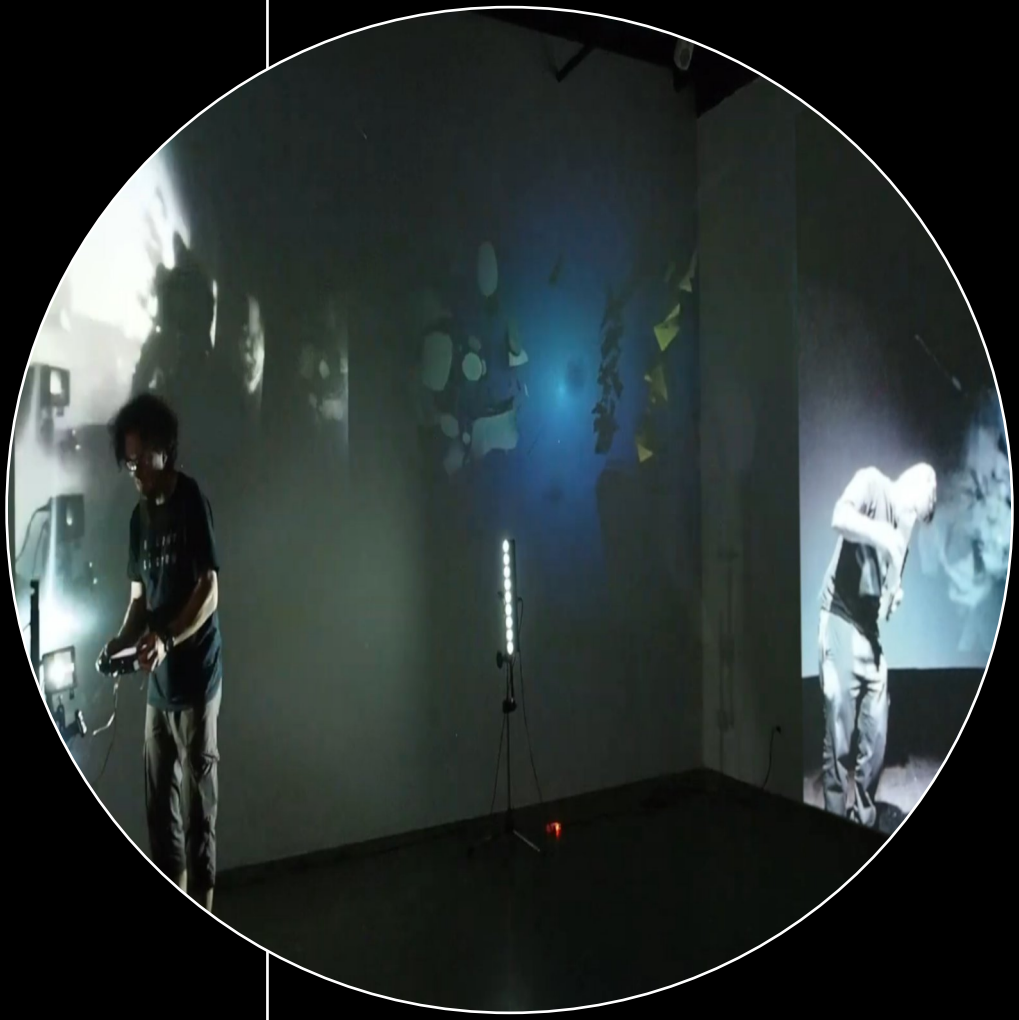
I'm a multidisciplinary artist working with visual art, contemporary photography, video, and live coding. My background is in photo and video art, and I like to describe my practice as visual punk - a mix of glitch aesthetics, improvisation, and anti-systemic energy.

I'm an active member of the live coding communities in Madrid and Barcelona and regularly perform at From Scratch and at Algoraves events. My performances often use errors, noise, and cheap or amateur equipment to reveal the raw side of live creation and evoke "true" emotions.

I hold a B.A. in Photography, where I researched the Semiotics of Amateur Photography, and later studied contemporary art, theory, and new media. I also have a technical background in JavaScript, full-stack Web Development and Data Analysis.

In the past, I co-produced media art festivals and installations that merged technology, sound, and social commentary.

TROUBÈR



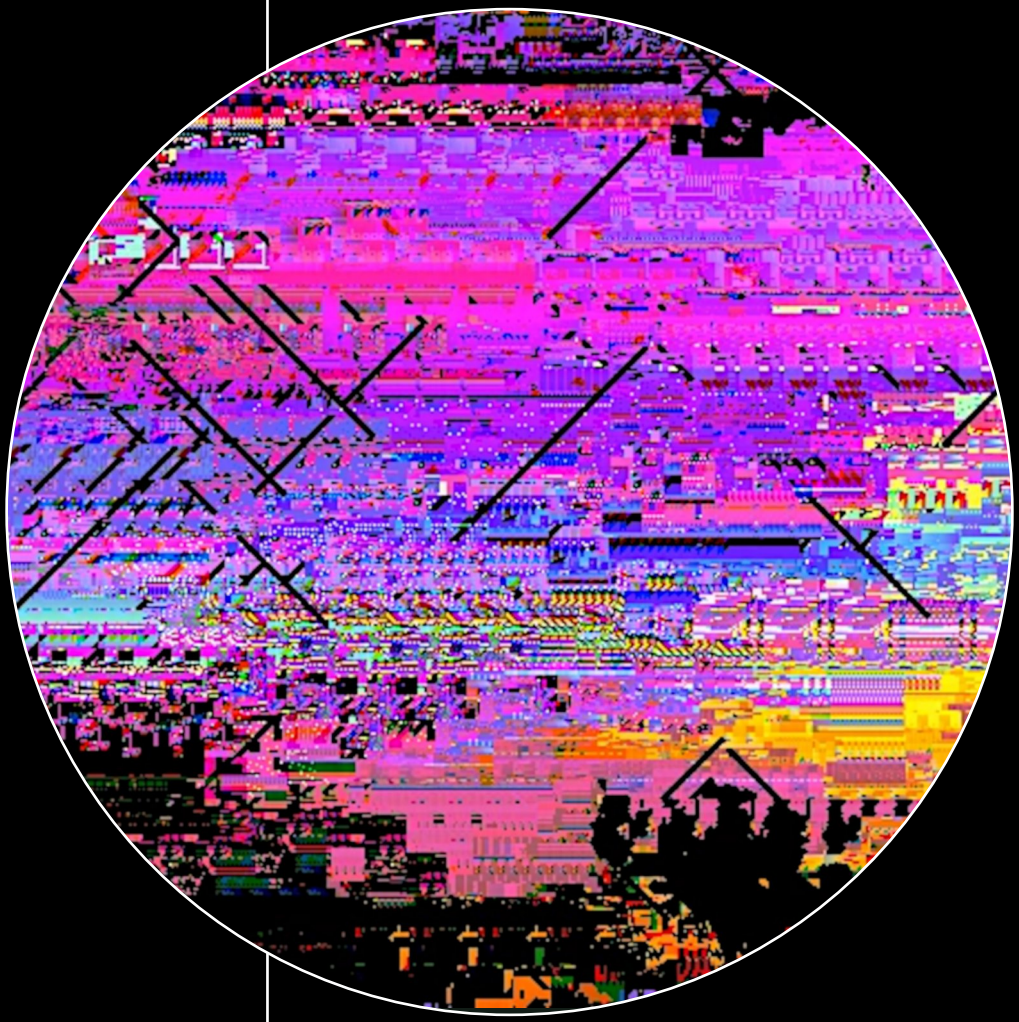
Troubèr,Telepæsants' continued investigation into telepresence, reimagines the medieval "trouvère" — the wandering musician who sought connection through song — as a metaphor for two contemporary performers navigating distance, digital fragmentation, and the search for presence within a networked world.
This live performance unfolds between two performers in separate locations: one in Montréal, Canada, one in Singapore, twelve timezones apart. They attempt to "find" each other in real-time through sound, gesture, movement, and shared space. Michał operates a customized portable video game console. Dirk, on the other hand, uses his handcrafted FryProne, a unique digital musical instrument.

Telepæsants is a group that sprang out of Kaon'CPT collective of remotely improvising artists spanning 15 timezones. Twelve Hours Same Time is our research-creation project where we explore the use of Digital Musical Instruments, and networked protocols, to interact with virtual and physical objects.

Michał Seta is a sound artist, improviser, creative code plumber, and digital arts researcher. Transdisciplinarity is his daily bread, and it warps him off the beaten path. He co-founded the band No One Receiving as well as UniSecs, a spoken word and electroacoustic music duo, and RedSpills, a DMI trio. As a coder, he has contributed his skills to several artists as well as some Open Source software.

Dirk Johan Stromberg is an Improvisor, Audio Engineer, Maker, and Production Designer. His body of work explores the dynamic interaction between performers and technology in performance practice. His collaborations have drawn him to work with various musicians, artists, dancers, writers and composers in the US, Europe, Asia and Australia. Designing both hardware and software has led to the development of various interfaces, synthesis techniques, installation works, electro-acoustic instruments, and interdisciplinary works.

NONONOMORELESSPLEASE



We are told digital tools are emancipatory—everyone can create now. But couldn't people always create? What if what changed is not capability but _compulsion_. Artists are caught in an attention economy that demands constant production, endless content, relentless creation for platforms we never chose but cannot escape. The velocity of production has become violence. The tools that promised liberation have become instruments of exhaustion.
I have created hundreds of digital artworks—images, videos, experiences—competing in an endless race for attention, for visibility, for survival in an algorithmic landscape that devours everything and remembers nothing. This accumulation has become baggage. Each piece is another weight, another expectation demanding I continue, produce, create, compete.
I feel I cannot create anymore. I want to destroy first.
We are living in times where we are bombarded hourly with destruction—through war, through the decay of social living situations, through the dissolving of human connection replaced by interfaces and metrics. We watch institutions crumble in real-time on our screens. We witness the erosion of community, the collapse of shared reality, the fragmentation of attention itself. Destruction is not theoretical—it is the texture of our daily experience.
So why do we keep creating? Why do we add more noise to the chaos?
This performance wants to raise the questions: **What if the real act of creation in these times is destruction? What if reduction, not addition, is the only path back to creativity and curiosity?**
Inspired by Gustav Metzger's auto-destructive art—art that contains within itself the agent of its own destruction—and the punk ethos of Ton Steine Scherben's "Mach kaputt was euch kaputt macht" (Destroy what destroys you), I will live code the destruction of my own in the past created digital artworks. Using a custom Python/Pygame environment I will destroy the structure of my images by using recursive deletion algorithms inspired by Conway's Game of Life, but inverted—where cells don't grow and decay, where patterns don't emerge but dissolve, where my images die according to their own internal logic. This is destruction as system, as process, as ritual.
This performance is also a confrontation with my own fears.
No. No more. Less, please.

Leon Volbers: I am a creative technologist and multimedia artist from Barcelona. Marked by an experimental approach and raw imagery, my artistic endeavors aim to unveil novel perspectives and prompt contemplation and inspiration. Exploring themes like the relationship between humans and technology, my work ventures into the boundaries of human-machine interaction and the evolving nature of digital connections.

CRYSTALLIZATION

Marija: Overwrite 1/1 at 0.79 DecayRate=5
Andreja: Overwrite 6/4 at 0.10
Marija: Overwrite 2/1 at 0.75
Andreja: Mix 6/4 at 0.63
Andreja: Mix 7/4 at 0.01
Marija: Mix 2/2 at 0.95

Crystallization is an electronic music work for a networked smartphone ensemble. It is at the same time a music composition, a piece of distributed computer software and a collective improvisation practice. The performers (The Networked Ensemble) develop the music together and use the system to explore new ways to connect with each other through collective music making. The software performs sound synthesis, visual effects and music-related network communication. Certain aspects of the composition are built into the software itself. Some other aspects are free and the musician can improvise and explore within the limitations and possibilities that the software provides. The work is typically twenty minutes to an hour-long performance of fast and intense loops of synthesized sound. The music in Crystallization is based on a loop which is gradually and systematically modified by admixture of tones whose frequencies are multiplies or fractions of a base tone, like harmonic series and similar tone rows based on small whole numbers and fractions. The process resembles growing of ice crystal in different directions from an ice seed in water. The music explores natural tone intervals, repetition and dependencies between harmony and sound color in natural (non-tempered) scales and low (1-bit) sound resolution.
The work is a sequel to Concert for Smartphone Network (2020).
The Networked Ensemble are: Małgorzata Żurada (CH/PL), Marija Šumarac (FI/RS) and Andreja Andrić (DK/RS).

Andreja Andrić (born 1973) is a Serbian composer and programmer, living in Aarhus in Denmark.

Małgorzata Żurada (PL) is an interdisciplinary artist, researcher and art writer currently based in Zurich.

Marija Šumarac is a sound designer, composer and trombonist from Serbia, living in Finland.

BIG MICROSOUNDS

Big Microsounds is an innovative and immersive sound performance project by Andreas Monopolis, also known as MoCM. In this project, audiences are invited on an auditory journey through an evolving, acoustic virtual soundscape where human and technological elements seamlessly interact and transform. The outcome is an all-encompassing sonic experience that pushes the boundaries of perception and invites listeners to explore the relationship between sound, emotion, and environment.

Key Themes & Elements:

Real-Time Sound Generation & Transformation: The performance is defined by live manipulation of sound materials and their evolving, unpredictable nature, encouraging an intimate, dynamic interaction with the audience.

Physical and Digital Regression: Exploring the intersection of human and non-human elements, the project reimagines and deconstructs both organic and technological inputs, creating a layered, mutable space of auditory perception.

Redefining Virtual Environments: The project will delve into the creation of immersive, evolving auditory landscapes that adapt and evolve through the performance, reshaping listeners' sensory experiences.

Sonic & Emotional Engagement: Auditory and sensory elements are intentionally designed to evoke diverse emotional responses, while integrating both familiar and altered sound forms to offer new textures and qualities of sound.

Improvisation & Experimentation: While rooted in composed frameworks, Big Microsounds thrives on improvisational techniques, real-time experimentation, and artistic feedback loops, allowing the performance to take on a unique shape at each showing.

Andreas Monopolis was born on the island of Corfu, Greece, in 1976. He is active in various artistic fields such as music technology, movie production, event organization, and other related activities, contributing to a wide range of diverse artistic events and valuable collaborations while gaining significant knowledge and experience.

Andreas Monopolis

PRESENTATIONS

21 November 2025 - 11:00 – 14:00

desintegrations, Pierre-Yves Fave & Patrick Fontana

‘Hydra sCC’: A modular tangible user interface for live coding video performances with Hydra, Victor Mahecha

Compost Computer: More-Than-Human Design through Critical Climate Computing, Mariana Marangoni.

seismic2midi, Jeremy Leung

WORKSHOPS

PikselKidZ - Hydra for beginners

21 November 2025 - 13:00 – 15:30

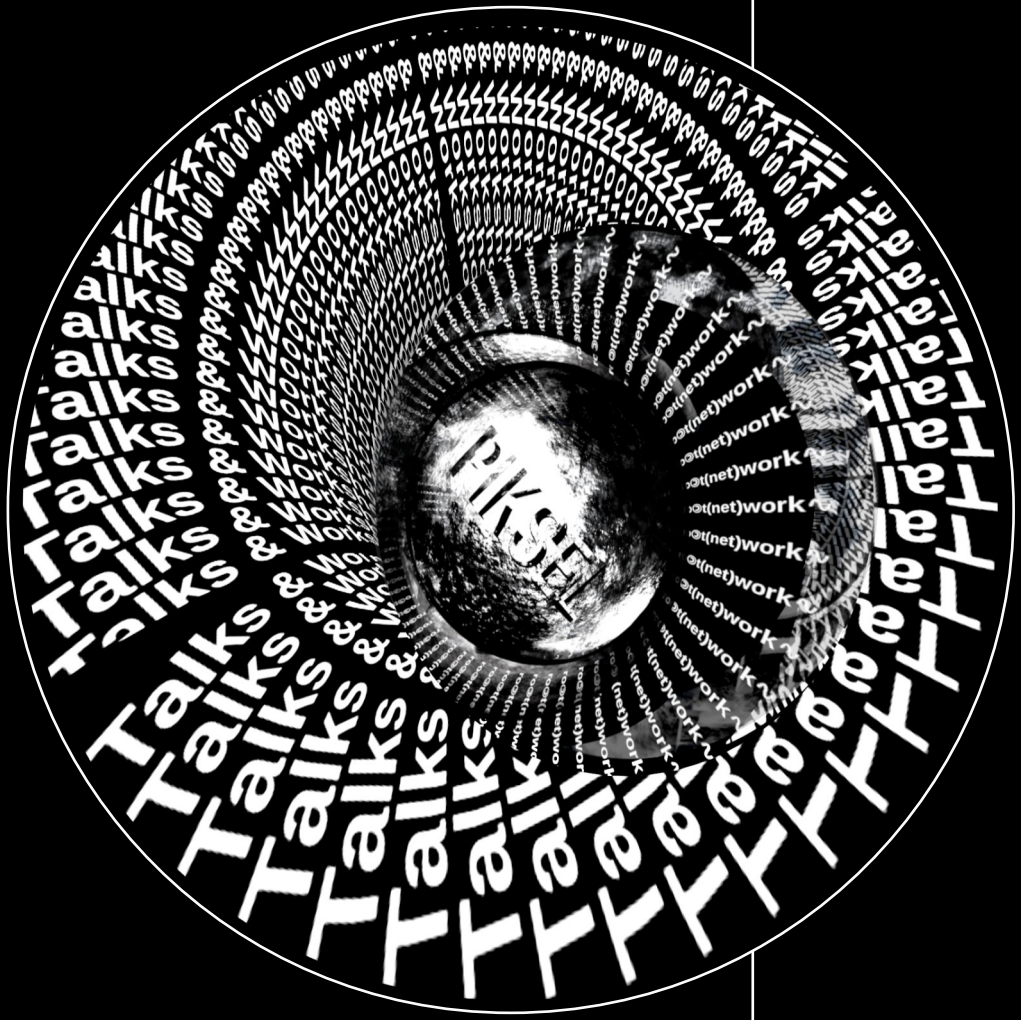
Hydra for beginners is a workshop for kids on electronic art and in the frame of the program 2025-26 Creative Technologies for Curious Bodies in collaboration with Bergen Kommune, Vestland fylkeskommune and Stiftelsen Sophies Minde.

FEED ME, by APO33

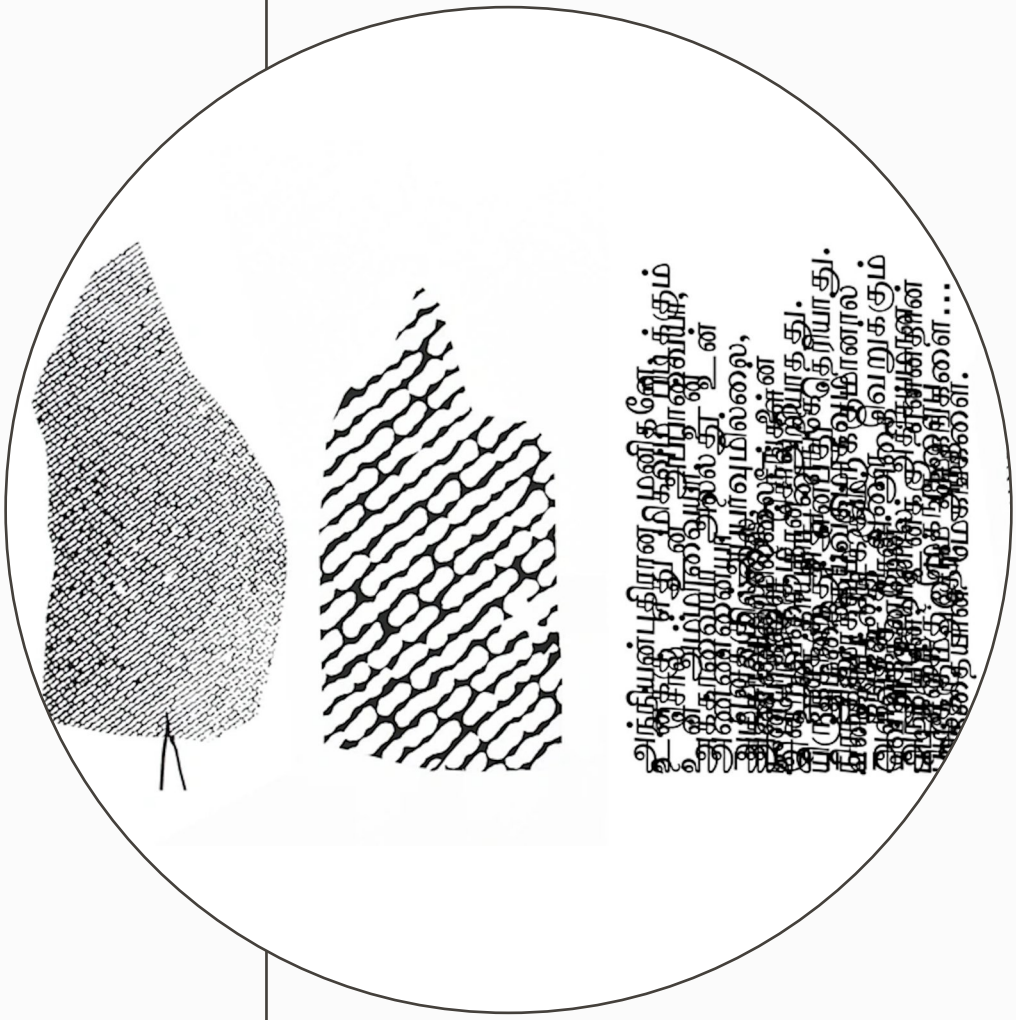
21 November 2025 - 14:00 – 19:00

A participatory live cooking noise performance where the acts of preparing, mixing, eating, and sharing food become instruments of sound and collective ritual.

ARTIST PRESENTATIONS AND WORKSHOP



DESINTEGRATIONS



networked, modular, open-source digital process for composing and display of text corpus elements in all languages. programmed using puredata
it mixes french immigration codes of law and poetry, by Baudelaire.

Pierre-Yves Fave & Patrick Fontana

COMPOST COMPUTING

The increasing impact of digital infrastructures on planetary health demands urgent action in computational sustainability. We would like to present our compost computing project which demonstrates how critical design and more-than-human perspectives can reimagine our relationship with technology, ecology, and the climate crisis.

Led by UAL's Critical Climate Computing (CCC) in partnership with Manchester arts organisation FutureEverything, this project pioneered a radical reimagining of web infrastructure by designing and implementing a biomatter-powered server for FutureEverything's public-facing website. Moving beyond conventional renewable energy approaches, the project explored whether computational infrastructure could be directly integrated into ecological cycles, powered by compost from Manchester Urban Digger's Platt Fields urban garden.

Mariana Marangon is a Brazilian artist and researcher based in London. Through a wide range of media such as installations, web-based experiments and visual poetry, Mariana critically explores the materiality of media and the aesthetics of decay. Recent work has been focused on unconventional computational paradigms for an increasingly exhausted planet. She is currently a PhD student at UAL Creative Computing Institute and works as a Lecturer in MA Interaction Design at LCC. Amongst others, has been featured internationally at the Victoria and Albert Museum, National Poetry Gallery, and Rhizome.

Dr Eva Verhoeven is a design researcher, artist and educator. She is the co-founder of Supra Systems Studio and works as a Programme Director Creative Computing & Robotics (UG) at the Creative Computing Institute, UAL.

Eva is interested in the consequences of technological developments and its relays into society, and investigates computational culture through design research. A current focus is the scope of post-human centred design and the responsibility of design in shaping our material realities.

SEISMIC2MIDI

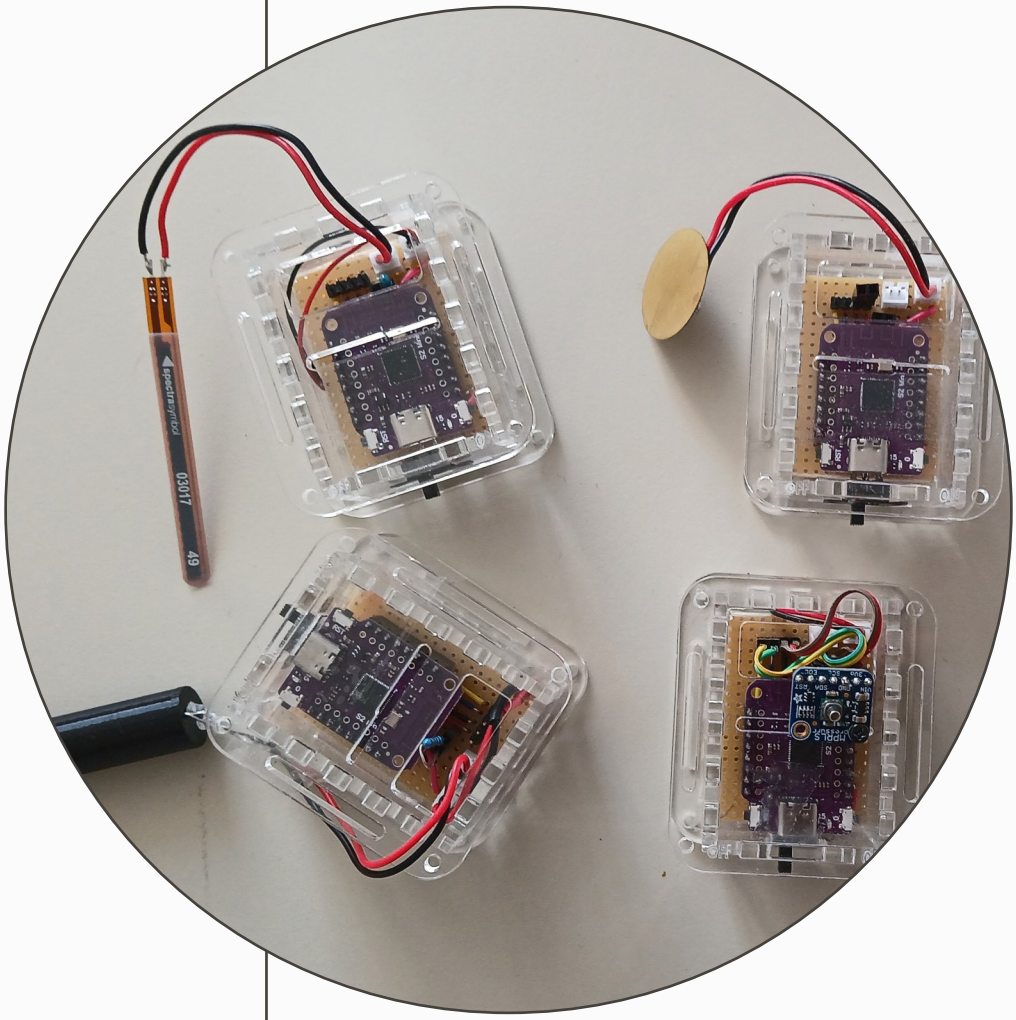
Generate music from earthquakes happens 24/7 around the globe to aid scientific communication, education in seismology and a tool for composition.

seismic2midi is an open source python package that offers Seismological Data Sonification for a given eventid. Phase arrivals of a given event at a given station's channel component known as a trace: is decomposed into time, slowness, wave type and amplitude to be mapped as ticks, duration, note number and velocity respectively in the music domain. Geospatial location of the event's hypocenter (lat/lon/depth) is transformed into spherical coordinate (r, θ, φ) for spatial projection to a given room geometry as an object.

More about seismic2midi:
https://github.com/defectedunit/seismic2midi

Jeremy Leung
Audio/Acoustic Experience Researcher

‘HYDRA SCC’



A modular tangible user interface for live coding video performances with Hydra

Hydra sCC is a modular, wireless Tangible User Interface (TUI) that integrates physical movement into code manipulation, enabling performers of Hydra's live coding synth to use gestures that influence visual outputs in real time. By incorporating multiple input modalities, the system supports embodied interaction, allowing performers to respond expressively to music through visible motion on stage. Unlike traditional screen-based workflows, this approach embeds movement directly into parameter control, fostering a more dynamic relationship between sound, visuals, and bodily motion.

The system was evaluated in a controlled improvisation session with five live coders to assess its impact on performativity and expressivity. Results indicate that embodied interaction enhances immediacy, visibility, and opportunities for collaboration with the audience and somatic artists, though it also introduces challenges related to cognitive load and precision. This study highlights the potential of TUIs to expand live coding performance by encouraging collaborative, multimodal expressions aligned with an artist's physical and aesthetic intentions. It also opens pathways for designing more spatially aware and performative interfaces.

Victor Mahecha

I'm a creative technologist with a passion for how computation shapes human experience through everyday platforms. My current focus lies in exploring game development frameworks and their potential to enable immersive, engaging storytelling. I approach technology playfully and with a user-friendly mindset, often blending artistic freedom with technical experimentation.

PIKSELKIDZ - HYDRA FOR BEGINNERS

Hydra for beginners is a workshop for kids on electronic art and in the frame of the program 2025-26 Creative Technologies for Curious Bodies in collaboration with Bergen Kommune, Vestland fylkeskommune and Stiftelsen Sophies Minde.

The internet is full of ‘open-source’ free software that we can use to create exciting sound and visuals. This workshop for children aged will introduce Live coding to the kids. Live coding is an audio visual performance practice that revolves around the creation and modification of code and algorithms in real-time. The workshop is adapted science-art visual games learning tools, and visual experiences.

Throughout the 3 hours workshop the kids will experiment programming with very simple code sounds and visuals. The workshop intends to de-mystify technology and reveal its design decisions, limitations, and creative potential. Kids will produce a final performance all together at the end of the workshop.
In this workshop, attendees will be introduced to Hydra – a live coding environment created by Olivia Jack. Using live programming, they will have the opportunity to explore image and camera manipulation and create unique visuals. Additionally, we will discuss the various formats where video plays a crucial role, such as live concerts, art installations, and music videos.

Teacher: **Lena Plotnikova (visual_punk_ltd)** is a multidisciplinary artist working across visual art, contemporary photography, video, and live coding, blending glitch aesthetics, improvisation, and a raw, DIY sensibility. Active in the live coding communities of Madrid and Barcelona, she regularly performs at From Scratch and Algorave events, using errors, noise, and modest tools to highlight the immediacy of live creation. With a background that includes a B.A. in Photography, further studies in contemporary art and new media, and technical experience in JavaScript and full-stack development, her practice bridges artistic and technological experimentation. She has presented work at “Excesos Extrasensoriales” at Matadero Medios Sintientes Openlab#1, InSonora Festival, VIU Festival, and ICLC Algopoetica, and she also leads beginner Hydra workshops introducing artists to audiovisual improvisation.

Lena Plotnikova (visual_punk_ltd)

FEED ME -
WORKSHOP-PERFORMANCE-DINNER

FEED ME is a participatory live cooking noise performance where the acts of preparing, mixing, eating, and sharing food become instruments of sound and collective ritual.

For this edition, we propose to prepare a “Noise Ratatouille”, inspired by a traditional recipe from Julien Ottavi’s Mediterranean grandmother, transformed through sonic experimentation. Using piezo microphones, kitchen tools, and small machines, the sounds of chopping, stirring, sizzling, and plating are amplified, distorted, and mixed into an improvised noise performance and live stream.

The audience and festival participants are invited to join the cooking session — to chop, stir, play, and listen. The final dish becomes both a shared meal and the outcome of a collective composition.

APO33 Collective

Founded in Nantes in 1997, APO33 moves across experimental music, noise, and collective performance. Working through DIWO actions, networked concerts, and hacked instruments, APO33 explores the shifting relations between art, technology, environment and our more than human society.

Through festivals like Electropixel and Audioblast, and research projects such as EPISTEAM and Toolkit of Care, APO33 continues to build a shifting space for experimentation, where sound becomes a tool for connection, resistance, and shared invention.

Interdisciplinary Strategies for Soil Recuperation

Perma/Soils Seminar –

22 November 2025 – 10:00 –13:00

From agricultural runoff and algae blooms (Ewen Chardronnet) to migration and belonging in Punjab's soils (Dr. Davina Kaur Patel); from fermentation as ecological healing (Maya Minder) to the architectures of data extraction and storage (Marina Otero Verzier), adding the Nordic perspective on how we engage with permafrost physically and emotionally (Taylor Alaina Liebenstein Smith), Perma/Soils maps the porous boundaries between soil and system, nature and network.

Perma/Soils Exhibition –

20 → 23 November 2025 – 12:00 – 18:00

At Studio 207, the Perma/Soils exhibition brings together works that explore the entanglements of soil, ecosystems, and technology: Cecilia Jonsson investigates the historic Litlabø pyrite mines and their severe water contamination; Solar4Rain (NSA Collective, Maite Cajaraville & Gisle Frøysland) connects two distant ecological systems in a solar-powered sci-fi narrative of renewable energy exchange; Marina Otero Verzier presents the film from her installation Compost Computacional, recently awarded a Special Mention at the S+T+ARTS Prize 2025, critically examining the environmental cost of digital infrastructures; A feeling of longing that freezes and thaws by the artist Taylor Alaina Liebenstein Smith exploring the poetics of permafrost; and the Norwegian premiere of Umi No Oya (ウミノヲヤ) – The Mother of the Sea by Maya Minder & Ewen Chardronnet traces the legacy of British phycologist Kathleen Drew-Baker and her discovery of red algae life cycles, which transformed nori cultivation in postwar Japan.

Perma/Soils Screening & Happening

22 November 2025 – 13:30 – 15:00

Within the framework of the Perma/Sois program, we are presenting two film screenings with the participating artists, complemented by a curated seaweed and oyster bar by Maya Minder and Ewen Chardronnet.

- Compost Computacional, Marina Otero Verzier 8'
- Umi No Oya (ウミノヲヤ) – The Mother of the Sea by Maya Minder & Ewen Chardronnet 61'

SPECIAL PROGRAM : PERMA/SOILS

MORE-THAN-PLANET: FROM THE MOUNTAINS TO THE SEA SEARCHING FOR A PLANETARY PEASANTS MOVEMENT

Ewen Chardronnet will present the More-Than-Planet programme (EU cooperation 2022-2025), its various projects and continuities. He will focus in particular on The Laboratory Planet #6 journal, dedicated to the Soil Assembly network and the 'Planetary Peasants' movement. He will dwell in particular on the work of urban planner Patrick Geddes and geographer Elisée Reclus and their work on watersheds, from the mountains to the city and the sea, before opening a discussion on hydrosoils, permacircularity and bioregional thinking, and the impact of polluting chemical and agricultural industries on coastal areas, resulting in algal blooms and disruption of biocoenoses. Finally, Ewen Chardronnet will bring the theories of Patrick Geddes and Elisée Reclus into the contemporary world by paying tribute to two major Asian influences who passed away this year, Japanese oyster farmer and poet Hatakeyama Shigeatsu, author of 'The Forest lover of the Sea,' and Chinese urban planer Kongjian Yu, father of the concept of Sponge Cities.

Ewen Chardronnet is an interdisciplinary artist-author who works as a film maker, member of multiple artist collectives, co-author of installations and performances, environmental activist, journalist and author, publication director, translator, cultural producer and exhibition curator.
He is currently editor-in-chief of the bilingual web magazine Makery.info, the occasional newspaper The Laboratory Planet, and co-initiator of Soil Assembly, an international network of living laboratories and communities working at the interface of soil conservation, agroecology, the arts, and citizen science.
His recent work includes co-editing The Laboratory Planet #6 Planetary Peasants (laboratoryplanet.org), the art and marine biology platform Roscosmoe.org, and co-directing the documentary Umi No Oya – Mother of the Sea on nori aquaculture in Japan (uminooya.movie).

THE POETICS OF PERMAFROST IN A +2°C WORLD

The artistic research project and resulting exhibition A feeling of longing that freezes and thaws explore the poetics of permafrost in a warming climate through analog technologies. This project is the result of a collaboration with permafrost researchers from the University of Oslo's Center for Biogeochemistry in the Anthropocene (Mats Ippach, Anfisa Pismeniuk, Eira Carlsen and Alexander Eiler) and performer/choreographer Tim Winter begun in 2022. Through this experience, Taylor began to understand permafrost as an abstract, distant thermodynamic entity, whose emotional counterpart is longing. She thus became particularly interested in exploring how we engage with permafrost physically and emotionally, through our own bodily perceptions of temperature. Her recent exhibition held at Atelier Nord in Oslo combined permafrost samples projected via 35mm slide projectors and magic lanterns, a 16mm film, cooling elements, and field recordings from the sampling process in Sápmi / Finnmark. A performance, publication and presentation with her collaborators accompanied the exhibition.

Taylor Alaina Liebenstein Smith (b. 1993) is a U.S.-born, French-nationalized visual artist currently based in Oslo, Norway. Her practice unfolds through collaborative research. She has been working with natural scientists since 2014 and more recently with poets, choreographers, architects and others in search of an appropriate interdisciplinary language to address the global ecological crisis. Her works seek to generate meaningful, emotional connections to threatened ecosystems, from polluted urban lakes and toxic waste landfills to thawing permafrost peatlands. Materially, she incorporates microbes and toxins sampled from these ecosystems into film and video, photography, installation, performance, sound, printmaking and text-based works and workshops. She holds an MFA from the Oslo National Academy of the Arts, an MA in Cultural Mediation from the École du Louvre in Paris and both a BFA in Painting and a BA in Art History from Boston University. Her work has been exhibited internationally, including at the Muséum National d'Histoire Naturelle in Paris, Atelier Nord in Oslo, and the KulttuuriKauppila Art Centre in Finland.

Taylor Alaina Liebenstein Smith

SOIL, MIGRATION, AND BELONGING IN PUNJAB, INDIA - DIASPORIC CONNECTIONS TO LAND

Soil, migration, and belonging in Punjab, India—diasporic connections to land.
In this talk, I will draw on my ethnographic relations with my interlocutor and co-theorist, Parmpal, an alternative farmer working to heal the paddy-wheat monoculture landscape and more-than-human health through practices of soil care and repair. The main question that undergirds this talk is: "What are the possibilities for (diasporic) belonging and healing ancestral loss enabled by practices of soil care?". As Parmpal faces harsh border regimes and is denied the possibility of moving to Canada to be reunited with his children, and I grapple with rupture of relations with ancestral land and yearning for connection to the soil—turning to the soil, healing and becoming with the soil and it's more-than-human life, emerges as a practice of liveability in an otherwise ruptured world.

Davina Kaur Patel is a medical doctor and anthropologist, whose research work explores the intersections of health and ecology amid socioecological crises. Davina's doctoral monograph, "Unruly Ecologies: In the Remains of Punjab's Green Revolution", presents an ethnography of postcolonial science and more-than-human entanglements. In the remains of the Green Revolution in Punjab, where intensive paddy-wheat crop cycles have come to dominate the landscape, state agricultural scientists, capitalist farmers, and alternative cultivators are grappling with the socioecological consequences of decades of ecologically and economically intensive and progressively unviable farming. Following state scientists and alternative farmers through agricultural universities, demonstration fields, agricultural extension centres, government offices, permaculture and natural farms, Davina's project explores how scientists and alternative farmers are navigating and responding to socioecological crisis as it manifests through interconnected bodies of soil, water, air, human and more-than-human beings in a fragile landscape; one in which the legacies of colonialism, Partition, Green Revolution, anti-Sikh riots and communal violence persist, and dreams of postcolonial development, political autonomy and ecological sovereignty still hold.

SOIL ASSEMBLY -SOIL ECOLOGIES, LIVING PEDAGOGIES, AND PERMACIRCULARITIES

Soil Assembly #1, Kochi-Muziri Biennale, India, ©Shashank C.

The Soil Assembly brings together artists, designers, curators, architects, educators, activists, farmers, and hackers is to reunite people and to support the freedom of exchange of knowledge on soil practices. It is an active dissemination of a humanistic/ biodiverse/ holistic approach within notions of agriculture, food sovereignty and land cultivation. It is a desire in these times of diminished freedom of speech and exchange, to stay aligned with a geopolitical/international structure without implicating strict methodologies or an organisational structure. The Soil Assembly asks how to share the commons and how to create a network or syndicate that fosters practices of cooperation, community or collectivity in a social and political way, especially with those that are multilateral and which provide mutual benefit to all of those involved.

Maya Minder studied Art history at the University of Zurich and MA Fine Arts at Zurich University of Arts. Her research based practice circles around the topics of food stories, evolutionary biology and relational aesthetics within practices of cooking, biohacking, performance and media based installations. Her aim is to share collective storytelling and embodiment of knowledge within ecological thinking. She is part of Hackteria and founder of the Open Science Lab in ZW Zurich. She is also a founding member of the Soil Assembly and part of the Fungi Cosmology project, an art/science based exchange between Brazil, Chile and Switzerland initiated by Pro Helvetia, South America. Exhibitions, workshops and conferences at: ISEASeoul 2025, South Korea, Kanazawa 21st Ce Museum, Japan, TIME, Kunsthaus Zurich, Switzerland, Kunsthalle Bern, Switzerland, Jeu de Paume, France, Swissnex Osaka, Japan, Floating University, Germany. Nominations, Awards and Residencies: Art Explora, Kadist, Pax Award, Swiss Art Awards. (150 words)

Maya Minder

COMPUTATIONAL COMPOST

Otero's lecture draws upon Computational Compost, a project addressing the environmental impact of data storage that proposes a synergy between technology and ecology, between advanced physics and regenerative design. It consists of a prototype using the heat emitted by computers simulating the universe's origin to power a vermicomposting machine, where worms and microorganism produce fertile soil. The project reimagines digital infrastructure as a life-generating, ecologically integrated, and democratically governed, challenging the extractive logic of today's digital systems.

Marina Otero Verzier, an architect and researcher, is Lecturer at Harvard GSD. She also leads the Data Mourning clinic at Columbia University GSAPP. Her work focuses on infrastructures, ecologies, and new pedagogical models that question the politics of technology. In recent years, Otero Verzier has investigated the environmental impact of computation, looking at the material consequences of digital infrastructures and proposing ways of reimagining them through composting and circular strategies.

At Perma/Soils, she addresses the entanglement of soil and computation, showing how infrastructures of extraction and infrastructures of data are deeply interconnected.

THE TOXINS COLOUR SYSTEM

The Toxins Colour System extends Jonsson's long-term exploration of iron's environmental legacies by investigating the ecological consequences of historical mining at the Litlabø pyrite mines on Stord, southwestern Norway. The project examines iron- and sulfur-rich runoff from the discontinued mines, transforming these pollutants into pigments for ochre-colored glass as part of a speculative remediation process. Framed within pyrite's industrial history, the work asks whether the very minerals once exploited for industry can now enable remediation through contemporary craft.

At Piksel25, Jonsson presents research materials from this process, including processed and high-fired pigments that will later be used in experiments with hot-glass techniques. This phase builds on collaborations with researchers from the TU Delft Glass Group and artisans at Make Eindhoven (NL), leading toward a final exhibition at the Norwegian Bio Art Arena, Vitenparken, in 2027.

Rooted in the relationship between materiality and place, Jonsson's research focuses on diffusion—the movement of substances through liquid from concentrated sources—creating gradients that become sculptural starting points. Through stained glass and pigment experiments, she explores how materials carry histories, transform across media, and reveal processes of dispersion and change over time.

The Toxins Colour System is supported by Anthropogenic Soils (SOILS) in collaboration with the University of Oslo and Billedkunstnernes Vederlagsfond, Norway.

Cecilia Jonsson is an artist whose site-specific practice bridges art, science, and ecology. Over the past decade, she has developed a research-based approach that explores the interconnectedness of living and non-living systems, transforming matter and perception through poetic readings of the real. Working across installation, sculpture, sound, and image, she explores raw materials such as water, iron, and stone, to explore how materiality plays a central role carrying social, ecological, and political narratives, often developed through collaboration with scientists and local communities.

COMPUTATIONAL COMPOST

Computational Compost_2. Credit Tabakalera

Computational Compost addresses the environmental impact of data storage and proposes a synergy between technology and ecology. It consists of a prototype using the heat emitted by computers running simulations of the universe's origin to power a vermicomposting machine with live worms and microorganisms that thrive on this energy to create fertile soil that sustains life in its most primal form. Celestial and biological bodies are linked by processes of metabolism and fermentation, decomposition and regeneration, the metamorphosis that runs through all cycles of matter.

Marina Otero Verzier, an architect and researcher, is Lecturer at Harvard GSD. She also leads the Data Mourning clinic at Columbia University GSAPP. Her work focuses on infrastructures, ecologies, and new pedagogical models that question the politics of technology. In recent years, Otero Verzier has investigated the environmental impact of computation, looking at the material consequences of digital infrastructures and proposing ways of reimagining them through composting and circular strategies.

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INDUSTRIAL ERA PERMAFROST: 0°C AND RISING, 1965, 2025

5mm slide projector, carousel of 80 slides containing thawing permafrost samples and more.

This sculpture is part of a larger artistic research project exploring the poetics of permafrost through analog technologies. The 35mm slides held in the projector's carousel contain no photographic film, but rather permafrost samples taken by the artist's collaborators in field research sites in Sápmi / Finnmark, that have been chosen and manipulated by the artist, and repeatedly frozen and thawed. In addition to permafrost samples, some slides also contain microbes cultivated from permafrost and thermokarst pond (thawed permafrost) samples, all taken in Finnmark. Others contain mixtures of forever chemicals and human tears: speculative sources of future permafrost. Every minute, the carousel rotates and a new slide (a sample sandwiched between two glass slides) is projected, thus thawing the sample and generating a moving, gradually disappearing image.

Taylor Alaina Liebenstein Smith (b. 1993) is a U.S.-born, French-nationalized visual artist currently based in Oslo, Norway. Her practice unfolds through collaborative research. She has been working with natural scientists since 2014 and more recently with poets, choreographers, architects and others in search of an appropriate interdisciplinary language to address the global ecological crisis. Her works seek to generate meaningful, emotional connections to threatened ecosystems, from polluted urban lakes and toxic waste landfills to thawing permafrost peatlands. Materially, she incorporates microbial media and toxins sampled from these ecosystems into film and video, photography, installation, performance, sound, printmaking and text-based works. She holds an MFA from the Oslo National Academy of the Arts, an MA in Cultural Mediation from the École du Louvre in Paris and both a BFA in Painting and a BA in Art History from Boston University. Her work has been exhibited internationally, including at the Muséum National d'Histoire Naturelle in Paris, Atelier Nord in Oslo, and the KulttuuriKauppila Art Centre in Finland.

Taylor Alaina Liebenstein Smith

SOLAR4RAIN,
A PUNK ATMOSPHERIC SYMBIOSIS

Solar4Rain, a PUNK atmospheric symbiosis, is an installation born from a question as simple as it is revolutionary: who owns the rain, the sun, or the energy that flows between them? Imagining an invisible bridge between Bergen —a city soaked in water— and Llerena —a land of sun and light — the piece proposes a symbolic and technological exchange between ecosystems. Through sensors, solar panels, motors, and flows of water, the plants communicate and cooperate as non-human intelligences, activating gestures of solidarity that challenge the logic of control and profit. Conceived by Maite Cajaraville and Gisle Frøysland, this site-specific installation unfolds simultaneously in both cities, combining art, science fiction, and data visualization to imagine a future in which nature—rather than markets—sets the rules of exchange and survival.

Maite Cajaraville (SP/NO)
A multidisciplinary artist born in Llerena (Badajoz), she works across electronic art, audiovisual performance, and installation. Her work explores the relationship between technology, public space, and social participation. She has exhibited at the Centre Pompidou Málaga, the Venice Biennale, and the Reina Sofía Museum, among others. Since 2014, she has co-directed the Piksel festival in Norway together with Gisle Frøysland.

Gisle Frøysland (NO)
A visual artist, musician, and VJ from Bergen (Norway), founder of BEK – Bergen Center for Electronic Art and of the Piksel festival. His work critically investigates digital culture and media power structures. He has presented his work at festivals such as Transmediale, Pixelache, and Mal au Pixel, and frequently collaborates with international electronic and experimental artists.

UMI NO OYA (ウミノヲヤ)
– THE MOTHER OF THE SEA

Collaborative film Umi No Oya (ウミノヲヤ) – The Mother of the Sea. The work traces the legacy of British phycologist Kathleen Drew-Baker, whose 1949 discovery about red algae life cycles transformed the cultivation of nori in postwar Japan. Framed as a film diary, Umi No Oya honors Drew-Baker's contribution while exploring the potential of algae in contemporary ecological transition. Through historical narrative and present-day ecological research, the film links resilience in the postwar period with current challenges of climate change, positioning algae as both a cultural and environmental protagonist.

Maya Minder studied Art history at the University of Zurich and MA Fine Arts at Zurich University of Arts. Her research based practice circles around the topics of food stories, evolutionary biology and relational aesthetics within practices of cooking, biohacking, performance and media based installations. Her aim is to share collective storytelling and embodiment of knowledge within ecological thinking. She is part of Hackteria and founder of the Open Science Lab in ZW Zurich. She is also a founding member of the Soil Assembly and part of the Fungi Cosmology project, an art/science based exchange between Brazil, Chile and Switzerland initiated by Pro Helvetia, South America. Exhibitions, workshops and conferences at: ISEASeoul 2025, South Korea, Kanazawa 21st Ce Museum, Japan, TIME, Kunsthaus Zurich, Switzerland, Kunsthalle Bern, Switzerland, Jeu de Paume, France, Swissnex Osaka, Japan, Floating University, Germany. Nominations, Awards and Residencies: Art Explora, Kadist, Pax Award, Swiss Art Awards.

Ewen Chardronnet is an interdisciplinary artist-author who works as a film maker, member of multiple artist collectives, co-author of installations and performances, environmental activist, journalist and author, publication director, translator, cultural producer and exhibition curator.
He is currently editor-in-chief of the bilingual web magazine Makery.info, the occasional newspaper The Laboratory Planet, and co-initiator of Soil Assembly, an international network of living laboratories and communities working at the interface of soil conservation, agroecology, the arts, and citizen science.
His recent work includes co-editing The Laboratory Planet #6 Planetary Peasants (laboratoryplanet.org), the art and marine biology platform Roscosmoe.org, and co-directing the documentary Umi No Oya – Mother of the Sea on nori aquaculture in Japan (uminooya.movie).

Maya Minder and Ewen Chardronnet.

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